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ABSTRACT

This study evaluates the Emergency School Assistance Act Television Program (ESAA-TV), which provides grants and/or federal contracts to school districts for the production, duplication, promotion, and distribution of racially integrated children's programming. A review of the origins and intents of the legislation is followed by a description of the context and design of this study and an overview of federal policies and practices related to the program. The evaluation includes an analysis of production objectives and techniques in light of audience needs; a discussion of minority group employment in the production of ESAA-TV; procedures used for promoting and distributing ESAA programs to home and commercial audiences; and a financial assessment of the cost and effectiveness of ESAA-TV Series awards. Also provided are a broadcaster survey commenting on the goals and procedures of the program, and a summary of conclusions and recommendations for future improvements in ESAA-TV programs. Appendices include a listing of people who provided information for the evaluation, as well as background on the data sources and measures used for the financial analysis. (MER)

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ASSESSMENT OF THE ESAA-TV PROGRAM

AN EXAMINATION OF ITS PRODUCTION, DISTRIBUTION AND FINANCING

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Table of Contents

Page

CHAPTER ONE: INTRODUCTION 1

1.1 Origins and Intent of the ESAA-TV Legislation. 1

1.2 Renewal of ESAA Legislation: "The Education Amendments Act of 1978". 6

1.3 Overview of Program Output 7

1.4 Internal and External Constraints. 14

CHAPTER TWO: The CONTEXT AND DESIGN OF THE PRESENT STUDY. 17

2.1 Study Objectives and Methods 20

2.1.1 Management/Administration Objectives. 20

2.1.2 Production Objectives 21

2.1.3 Distribution Objectives 21

2.1.4 Financial Analysis Objectives 21

2.1.5 Carriage and Viewership Analysis. 22

2.2 The Design of the Study. 22

2.2.1 Review of USOE Policy and Practice. 23

2.2.2 Review of USOE's Inventory of ESAA-TV Series. . . 24

2.2.3 Survey of ESAA-TV Producers 25

2.2.4 Survey of Broadcasters. 25

2.2.5 Carriage and Viewership Analysis. 26

2.3 Organization of the Remainder of this Report 27

CHAPTER THREE: REVIEW OF USOE POLICY AND PRACTICE 31

3.1 Administrative Locus of the ESAA-TV Program. 31

3.1.1 Location in the Office of Equal Opportunities Programs (USOE/BEEO). 31

3.1.2 Location in the Division of Educational Technology (USOE/OLLR). 33

3.2 Administrative Regulations and Guidelines. 36

3.2.1 The Basic Documents 38

3.2.2 Proposed 1980 Regulations Governing ESAA-TV and Radio 47

Table of Contents
(continued)

Page

3.3 Procurement of ESAA-TV Series. 50
  3.3.1 Determination of Program Content Areas. 50
  3.3.2 Proposal Solicitation 55
  3.3.3 Evaluation and Award Procedure. 56
  3.3.4 Issues Surrounding the Previous Procurement and Award Process 60
3.4 Accountability of Producing Organizations. 62
  3.4.1 Project Monitoring. 62
  3.4.2 Project Advisory Committees 64
  3.4.3 Issues Surrounding Monitoring 64
  3.4.4 Deliverables. 66
  3.4.5 Go/No-Go Check Points 68
  3.4.6 Scope Reductions and "Implicit Overruns". 69
  3.4.7 In-Kind Funding 69
3.5 Summary. 70

CHAPTER FOUR: PRODUCTION ANALYSIS 75
4.1 Origins of Involvement: Proposal Development. 77
  4.1.1 Target Audience Involvement 80
  4.1.2 USOE Involvement in Proposal Development. 85
4.2 Series Design. 86
4.3 Target Audience Needs. 89
  4.3.1 Means by Which Target Audience Needs were Defined. 91
  4.3.2 Programming Objectives. 93
  4.3.3 Series Formats. 95
4.4 Factors in Production Affecting the Quality, Carriage, and Potential Impact of the Series 96
  4.4.1 Contract Negotiations 96
  4.4.2 Producers' Evaluation of the Negotiation Process 100
4.5 Formative and Pilot Evaluation of Individual Series. . . 101
  4.5.1 Overview of Pilot Evaluation Samples, Design, and Methodologies 103

Table of Contents
(continued)

Page

4.5.2 Impact Evaluation of Individual Series. 109

4.6 Problems or Difficulties in Production 110

4.6.1 Staffing. 111

4.6.2 Problems with Content Development 112

4.6.3 Script Development. 116

4.6.4 Casting 117

4.6.5 Production and Post-Production. 118

4.6.6 Management and Organizational Interface Problems. 119

4.6.7 Union Involvement 122

4.7 Project Advisory Committee Participation 124

4.8 Supplementary Nonbroadcast Materials 126

4.9 Summary. 129

CHAPTER FIVE: MINORITY GROUP EMPLOYMENT IN PRODUCTION OF ESAA-TV SERIES 139

5.1 The Legislative Mandate and Administrative Regulations Concerning Minority Group Employment and Participation. 139

5.2 Minority Staffing on ESAA-TV Series Production 142

5.3 The Impact of ESAA-TV Employment on Subsequent Career Advance 142

5.4 Roles and Mobility of the On-the-Job Trainees. 148

5.5 Producers' Opinions about the On-the-Job Training Requirements 149

5.6 Summary. 151

CHAPTER SIX: VIEWERSHIP 155

6.1 Development of an Analystical File for Broadcast Carriage 157

6.2 Carriage and Coverage of ESAA-TV Series. 163

6.2.1 Incidence of Broadcast Carriage 163

6.2.2 Distribution of ESAA-TV Broadcasts. 166

6.2.3 Coverage of Target and Other Audiences. 176

6

Table of Contents
(continued)

Page

6.3 Viewership. 178

6.4 Summary 184

CHAPTER SEVEN: FINANCIAL ANALYSIS. 187

7.1 Introduction. 187

7.1.1 Conceptual Framework 187

7.1.2 Data Sources and Methodology 194

7.2 Patterns of Investment in ESAA-TV Series. 197

7.2.1 Distribution of ESAA-TV Awards 197

7.2.2 Patterns of Investment "Efficiency". 200

7.3 Factors Affecting the Efficiency of ESAA-TV Investments 207

7.3.1 Production Costs and Output Changes. 207

7.3.2 Viewership and Efficiency. 212

7.4 Policy Implications 220

7.5 Summary 226

CHAPTER EIGHT: PROMOTION AND DISTRIBUTION. 229

8.1 Commercial Carriage Promotion 233

8.1.1 The Television for all Children Promotion Campaign (TvAC). 233

8.1.2 Future of Commercial Carriage Promotion. 236

8.2 Home Audience Promotion 237

8.3 Promotion of In-School Use of ESAA-TV Series. 239

8.3.1 Problems Encountered in Implementing the In-School Use of ESAA-TV Series. 241

8.4 Distribution. 243

8.5 Summary 244

CHAPTER NINE: BROADCASTER SURVEY 249

9.1 Programmers' Familiarity with TvAC. 255

9.2 Programmers' Awareness of ESAA-TV Series. 256

9.3 Programmers' Reactions to Government Prohibition and Restrictions on ESAA-TV Series Usage. 261

Table of Contents
(continued)

Page

9.4 Opinions about Government Funding of Television Programming 262

9.5 Summary 262

CHAPTER TEN: CONCLUSIONS AND RECOMMENDATIONS 265

10.1 Review of USOE Policy and Practice: Conclusions and Recommendations 266

10.2 Production Processes: Conclusions and Recommendations 270

10.3 Promotion and Distribution. 275

10.4 Overall Assessment. 277

Appendix A: Respondents. 279

Appendix B: Glossary of Abbreviations and Acronyms 289

Appendix C: Data Sources and Measures. 293

Appendix D: Analysis of Factors Affecting Incidence of Output Change in ESAA-TV Series 301

LIST OF TABLES AND FIGURES

PAGE

TABLE 1-1 Overview of ESAA-TV Series by Award 8

4-1 Summary of ESAA-TV Characteristics 88

4-2 Series Pilot Evaluation Samples, Designs, and Methodologies 104

5-1 Professional Staff Racial/Ethnic Composition 143

5-2 Impact of ESAA-TV Employment on Subsequent Employment . . 145

6-1 Amount of Data on Broadcast Carriage by Source of Data . 161

6-2 Broadcast Carriage of ESAA-TV Series by Year, 1976-1980 . 164

6-3 Distribution of ESAA-TV Broadcasts and Households Covered, By Type of Station, 1976-1980 167

6-4 Total Number of Stations Airing ESAA-TV Series and Number of States in which Series was Carried, by Series, 1976-1980 170

6-5 Extent of Broadcast Carriage and ESAA-TV Series by State, 1976-1980 172

6-6 Geographic Concentration of ESAA-TV Broadcasts, 1976-1980 174

6-7 Distribution of Broadcasts of ESAA-TV Series across States and Stations, by Year 1976-1980. 177

6-8 Concentration of ESAA-TV Broadcasts in States and Areas with Large Target Populations, 1976-1980. 179

6-9 Geographic Distribution of Cumulative Households Reached by ESAA-TV Broadcasts, 1976-1980. 181

7-1 Allocation of ESAA-TV Awards by Ethnic Group and Time Period 198

7-2 Allocation of ESAA-TV Awards by Age Level and Time Period 199

7-3 The Unit Cost of National ESAA-TV Series under Alternative Measures, by Series Characteristics, 1973-1979 202

7-4 The Unit Cost of National ESAA-TV Series under Alternative Measure, by Producer Characteristic, 1973-1979 203

7-3a Producer and Program Characteristics of Individual ESAA-TV (National) Series 204

7-5 Incidence of Changes in Output by Year and Competition, 1973-1978 206

7-6 Composite Distribution of ESAA-TV Expenditures by Budget Category, 1973-1978. 209

LIST OF TABLES AND FIGURES
(Continued)

PAGE

TABLE 7-7a Effects of Program and Producer Characteristics on the Probability of a Cost Overrun Occurring in ESAA-TV Series, 1973-1978 213

7-7b Effects of Program and Producer Characteristics on the Probability of a Scope Reduction Occurring in ESAA-TV Series, 1973-1978 214

7-7c Effects of Program and Producer Characteristics on the Probability of a Scope Change Occurring in ESAA-TV Series, 1973-1978 215

7-8 Relationship between Costs of Production and Viewership for ESAA-TV Awards, 1973-1977. 217

7-9 Unionization of Production Staff of National ESAA-TV Series, Distributed by Production Costs and Viewership, 1973-1979 218

7-10 ESAA-TV Targeted to Younger Audiences, Distributed by Production Costs and Viewership, 1973-1979. 219

7-11 Occurrences of Cost Overruns, Scope Reductions, and Scope Changes for National ESAA-TV Series, Distributed by Production Costs and Viewership, 1973-1979 221

7-12 Occurrences of Cost Overruns, Scope Reductions, and Scope Changes for Regional ESAA-TV Series, Distributed by Production Costs and Viewership, 1973-1979 222

9-1 Broadcast Licensees' Represented in the Sample by Licensee Type, Market City and Market Size. 250

9-2 Respondents Familiarity with ESAA-TV Series 257

FIGURE 6-1 Steps in the Delivery of ESAA-TV Services 156

6-2 List of Variables on the Merged Data file for ESAA-TV Broadcast Carriage 162

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CHAPTER ONE

INTRODUCTION

The purpose of this study is to conduct an assessment of the Emergency School Assistance Act (ESAA) Television Program through an examination of its administration, production, distribution and financing. The ESAA legislation, originally passed in 1972, provides federal assistance to local school districts to assist with school desegregation. The ESAA-TV Program was authorized by Congress to provide funds through grants and/or contracts for the production, duplication, promotion and distribution of integrated children's programming. The programming produced with ESAA funding is to be designed to assist with the overall ESAA mission by helping to eliminate racial isolation, fear and distrust, and by providing compensatory education material.

By law, the Program is authorized to make awards for the production of these series only to public or private non-profit organizations employing members of minority groups in responsible positions in the development, production and administration of the television programs. The legislation also specified that the series were to be made available for transmission free of charge and without commercial advertisement. Research and evaluation of the educational and effective changes achieved by viewers was also a legislative requirement.

In order to be able to adequately assess the Program's performance, it is necessary to understand its legislative origins and the intent of the legislators who proposed and passed the legislation. The following section describes briefly the origins of the program and the context in which it was created.

1.1 ORIGINS AND INTENT OF THE ESAA-TV LEGISLATION

The ESAA-TV Program had its beginnings in legislation introduced by Senator Walter Mondale in 1971. In the testimony introducing the proposed legislation which would create the ESAA-TV Program, Senator Mondale and several witnessess expressed the belief that television could be used to help children grow up without prejudice and could provide quality education. The example of SESAME STREET, a television series that early research had demonstrated to have positive effects on children's cognitive and social learning, was cited as evidence that television could be used successfully to encourage the development of positive racial attitudes in children and to provide compensatory education for disadvantaged children.

The ESAA-TV provisions were originally introduced as Section 10 of Senate Bill 683 (92nd Cong., 1st Sess.) by Senator Walter Mondale (with 17 cosponsors) on February 9, 1971. The language of Section 10 was identical to that which emerged as Section 711 of P.L. 92-318. Since S. 683 was not the Administration's proposal, however, its television provisions drew little scrutiny from HEW officials who testified on the Hill. Most of the testimony referred to the Administration bill (S. 195) and focused on such matters as large scale desegregation problems, aid to higher education (another important poart of the omnibus legislation) and alleged misallocation of funds under the earlier Emergency School Assistance Program.

In order to understand the intent of the legislation and its later implementation, the brief bit of testimony on Section 10 which was delivered to the Senate Subcommittee on Education on March 18, 1971, by Dr. James Perkins, Chairman of the International Council for Educational Development, New York, New York, and Dr. Lloyd Morrisett, of the John and Mary Markle Foundation, New York, New York is significant. In introducing these witnesses, Senator Mondale stated:

> If we want our children to grow up without the prejudice that has stained so many of our generation, and we want the educational achievement of our children to be as great as possible, then why have we ignored the inexpensive chance to reach children over television in their preschool years? The habit of viewing the television set is well established, and the high cost of hardware, and the cost of television receivers in well over 95 percent of all homes in the country, has already been met by the voluntary purchase of television sets by individual citizens. All that is needed is the software, the programming. That is what Section 10 of S. 683 provides the funds to create.

Dr. Perkins described two ways in which he felt that "properly produced" programs could massively reinforce the efforts of teachers to promote quality integrated television. He testified that:

> A child watching television programming featuring actors of all races is himself taking part in integrated education. If an educational television program assumes the normality of good relationships between the races, and if it provides a pleasant viewing experience, a child watching the program is participating in integrated education under the best of possible circumstances. Television cannot take the place of the classroom. It can help to reinforce the child's positive experience with integration through the presentation in a remarkably flexible medium of many real life or fantasy situations. It can make children feel that an environment in which people of all races interact in positive ways is natural and pleasant.
>
> In showing that people of all races can live, work, and learn together in a spirit of harmony and understanding, educational programming can create positive racial attitudes which are essential if racial harmony is to prevail in the classroom and everywhere.

Second, he testified that television could help teachers promote quality integrated education by providing compensatory learning experiences. He cited the success of SESAME STREET in teaching basic academic concepts and skills to disadvantaged preschoolers. He extrapolated from these findings that well produced television programming could effectively provide children of all ages, including high school dropouts, with high quality courses, and could help raise their levels of educational performance and attainment. Drawing upon the example of SESAME STREET, he claimed that the time was ripe to follow up on this "successful experiment" by developing quality educational television programming for children of all ages.

Members of the subcommittee explored several aspects of the Section 10 program with these witnesses. For example, considerable discussion took place concerning how the Congress could protect itself against the production under Section 10 of shows of low quality--ones which would not measure up to the standard set by SESAME STREET. Dr. Morrisett suggested that "research and continuous evaluation", built into the production of Section 10 shows, was one means of assuring such levels of quality.

Senator Jacob Javits then observed that the evaluation function would be a very important part of the quality assurance process, providing "a string on the (production) money in order to really give oversight to the question of excellence in the programs."

At another point, Senator Mondale asked for assurance from the witnesses that SESAME STREET is not only improving the cognitive learning skills of these children but (also) their attitudes toward other races and minorities. The witnesses responded in the affirmative. Finally, considerable discussion took place around Senator Mondale's concern that the quality of the Section 10 shows which were produced not be "diluted" by spreading the production funds too thinly across many organizations.

These hearings seem to be the only detailed examination of the ESAA-TV proposals which appeared in the legislative record. Since House bills concerning the omnibus legislation did not contain the television provisions, they did not receive further attention until the House Senate Conference Committee was convened. At this point, the Senate language for Section 711 and the Senate's provision for a minimum of 3 percent of the ESAA appropriation for ESAA-TV were adopted.

Thus, the ESAA-TV Program was authorized as part of the Emergency School Aid Act, Title VII of an omnibus bill, the Education Amendments of 1972 (P.L. 92-318). Title VII sought to support local school districts in eliminating segregation and promoting quality integrated education. More specifically, it offered financial assistance to local educational agencies in order:

1. To meet the special needs incident to the elimination of minority group segregation and discrimination among students and faculty in elementary and secondary schools;

2. To encourage the voluntary elimination, reduction, or prevention of minority group isolation in elementary and secondary schools with substantial proportions of minority group students; and

3. To aid school children in overcoming the educational disadvantages of minority group isolation. (Section 702).

In Section 707 of the Act, the Congress specifically authorized a number of program activities which it considered appropriate as means of achieving the ESAA goals. Among these were remedial education services, the provision of additional staff skilled in the problems of desegregation, the development of new curricula and instructional methods and the development of innovative interracial educational programs.

In addition, special consideration was given in Section 711 of the Act to television as another means of achieving the overall ESAA mission. The original legislative authorization of the ESAA-TV Program is as follows:

> (1) The Assistant Secretary (for Education) shall carry out a program of making grants to, or contracts with, not more than ten public or private nonprofit agencies, institutions, or organizations with the capability of providing expertise in the development of television programming in sufficient number to assure diversity, to pay the cost of development and production of integrated children's programs of cognitive and effective (sic) educational value.
>
> (2) The Assistant Secretary may approve an application under this section only if he determines that the applicant--
>
> (a) will employ members of minority groups in responsible positions in development, production, and administrative staffs;
>
> (b) will use modern television techniques of research and production; and
>
> (c) has adopted effective procedures for evaluating education and other change achieved by children viewing the program. (Sec. 711(b)).

A minimum of three percent (actually between 3-1/2 and 5 percent has been spent each year) of the monies appropriated for Title VII was to be set aside for the purposes of Sec. 711 (Sec. 704(b)). Since the program's inception in 1972, almost $51 million have been expended under this provision.

---

[*] Due apparently to a proofing error, the word "affective" appeared as "effective" in the law.

1.2 RENEWAL OF ESAA LEGISLATION: "THE EDUCATION AMENDMENTS ACT OF 1978"

The ESAA-TV Program was renewed and amended in the Education Amendments Act of 1978, P.L. 95-561 as part of the Title VI of the Act which authorized all of the ESAA activities. In general, the purpose of the ESAA legislation and the activities authorized remained the same as in the previous legislation (Title VII of P.L. 92-318), as amended by the Education Amendments of 1974 (P.L. 93-380). The primary changes affecting the ESAA-TV program were authorization to produce radio programs as well as television series and a different way of providing funding for the Program. The amended legislative authorization for the Program is stated in Sections 604, 608 and 611 of the authorizing legislation. Section 611 "Educational Television and Radio" states that:

> (1) The Assistant Secretary shall carry out a program of making grants to, or contracts with, public or private non-profit agencies, institutions, or organizations with the capability of providing expertise in the development of high quality television and radio programming, in sufficient numbers to assure diversity, to pay the cost of development and production of integrated children's television and radio programs of cognitive and affective educational value.
>
> (2) Television and radio programs developed in whole or in part with assistance provided under this title shall be made reasonably available for transmission, free of charge, and shall not be transmitted under commercial sponsorship.
>
> (3) The Assistant Secretary may approve an application under this section only if he determines that the applicant:
>
> > (A) will employ members of minority groups in responsible positions in development, production, and administrative staffs;
> >
> > (B) will assure the development of productions having a substantial artistic or educational significance;
> >
> > (C) will use modern television and radio techniques of research and production; and
> >
> > (D) has adopted effective procedures for evaluating educational and other changes achieved by children viewing the program.
>
> (4) Grants and contracts pursuant to subsection (a) may be made from funds available to carry out section 604(b) (2) of this Act.
>
> (5) Not to exceed 10 per centum of the amounts available for this section shall be used for grants and contracts for development and production of radio programming.

In contrast to the initial legislation and the 1974 Educational Amendments Act which authorized that the television programs should be funded through a 3% set-aside of the total amount appropriated for ESAA, the current legislation (in Section 604 (b)(2)) authorizes the appropriation of up to $245,000,000 in each of the three succeeding fiscal years for special programs and projects and authorizes the Assistant Secretary (for Education) to reserve 7 percent of the amount set aside for the television and radio projects described in Section 611. The actual appropriation for FY 1979 was $6.45 million, and was the same for FY 1980.

Television series are funded following a competition in which proposals are evaluated on the basis of specified criteria. Contracts have also been awarded for duplication of tapes to meet increasing broadcaster demand; to promote commercial station carriage of the series; to promote home viewership; to promote the in-school use of the series; and finally, under the 1978 reauthorization, to produce radio series with the same goals and objectives as the TV series.

As we will show later in the report, the legislation authorizing the ESAA-TV Program and the basic operating parameters of the program were simple or lacking in prescriptive detail. This simplicity caused serious problems for the development of the Program because of what it mandated and because of what it omitted. While well intentioned, the legislation was conceived by lawmakers who were not expert in the television production process and the operations and procedures of the well established production and broadcast industries. Some of the provisions in the legislation contained contradictions which influenced the quality of the products and, ultimately, their availability to the intended target audiences.

1.3 OVERVIEW OF PROGRAM OUTPUT

Including awards made in FY 1979, the federal government has invested nearly 65 million dollars in the production of 31 series through 50 competitive awards and nearly 3 million dollars for ancillary supporting activities such as promotion, duplication and distribution of the series. The series are listed in Table 1-1.

Table 1-1

OVERVIEW OF ESAA-TV SERIES BY AWARD

SERIES TITLE	PRODUCING ORGANIZATION	KIND OF ORGANIZATION	FUNDING CATEGORY AND YEAR	NUMBER OF PROGRAMS AND MINUTES PER PROGRAM	AMOUNT OF AWARD
1. AS*WE*SEE*IT*I	Chicago Public TV (WTTW) Chicago, IL	Public Television Station: community licensee	National Secondary Interracial and interethnic tension and tension and conflict Funding Year: FY 1974	26 half-hour programs	$1,835,291
AS*WE*SEE*IT*II	Chicago Public TV (WTTW) Chicago, IL	Public Television Station: community licensee	National Continuation Funding Year: FY 1977	26 half-hour programs	2,000,000
2. BEAN SPROUTS	Chinese for Affirmative Action and Association for Chinese Teachers San Francisco, CA	Consortium of minority community organizations	New Regional Funding Year: FY 1977	6 half-hour programs	300,000
3. CARRASCOLENDAS I	KLRN-TV/The Southwest Texas Public Broadcasting Council Austin, TX	Public Television Station: community licensee	National Bilingual Funding Year: FY 1973	39 half-hour programs	1,260,730
CARRASCOLENDAS II	KLRN-TV/The Southwest Texas Public Broadcasting Council Austin, TX	Public Television Station: community licensee	National Elementary Multicultural: Funding Year: FY 1974	39 half-hour programs	1,852,079
CARRASCOLENDAS III	KLRN-TV/The Southwest Texas Public Broadcasting Council, Austin, TX	Public Television Station: community licensee	National bilingual Continuation Funding Year: 1975	52 half-hour programs	1,674,000
4. FOREST SPIRITS	Northeastern Wisconsin In-School Telecommunications (NEWIST) Green Bay, WI	Local Education Agency	Regional Funding Year: FY 1975	7 half-hour programs	250,000
5. FRANCO FILE	University of New Hampshire/New Hampshire Network Durham, NH	Public Television Station: State PTV network licensed to University of New Hampshire	New Regional Funding Year: FY 1977	10 half-hour programs	300,000
6. FROM JUMP STREET	WETA-TV Washington, D.C.	Public Television Station community licensee	National Secondary Cognitive Funding Year: FY 1978	11 half-hour programs	1,600,000
7. GETTING OVER	Northern Virginia Educational Television No. Springfield, VA	Public Television Station: community licensee*	National Secondary coping skills Funding Year: FY 1973	52 half-hour programs	1,762,298
8. GETTING TO KNOW ME I	ITV Co-op Falls Church, VA	Independent Production Organization	New Regional Funding Year: FY 1978	5 half-hour programs	300,000
GETTING TO KNOW ME II	ITV Co-op Falls Church, VA	Independent Production Organization	Regional Continuation Funding Year: FY 1979	4 half-hour programs	300,000
9. MOVIE OF THE WEEK	Rainbow Productions Inc., Los Angeles, CA	Minority controlled Independent production organization	New National Multicultural Funding Year: FY 1979	10 one-hour programs	2,937,046

*Midway through production, Northern Virginia Educational Television gave up its license and became a non-profit educational film production company, Educational Film Center, Inc.

Table 1-1
OVERVIEW OF ESAA-TV SERIES BY AWARD
(continued)

SERIES TITLE	PRODUCING ORGANIZATION	KIND OF ORGANIZATION	FUNDING CATEGORY AND YEAR	NUMBER OF PROGRAMS AND MINUTES PER PROGRAM	AMOUNT OF AWARD
10. INFINITY FACTORY I	Educational Development Center Newton, MA	Non-profit educational research and development corporation	National Elementary Cognitive Funding Year: FY 1973	52 half-hour programs	4,823,837
INFINITY FACTORY II	Educational Development Center, Newton, MA	Non-profit educational research and development corporation	National Elementary Cognitive Funding Year: 1975	30 half-hour programs	1,660,000
11. LA BONNE ADVENTURE	Maine Public Broadcasting Network Orono, ME	State Public Broadcasting Network Orono, ME	Regional Funding Year: FY 1974	20 fifteen-minute programs	349,402
12. LA ESQUINA	Southwest Educational Development Laboratory Austin, TX	Non-profit educational research and development corporation	Regional Funding Year: FY 1975	10 half-hour programs	349,990
13. MUNDO REAL I	Connecticut Public Television Hartford, CT	State Public Television Network community licensee	Regional Funding Year: FY 1974	10 half-hour programs	250,000
MUNDO REAL II	Connecticut Public Television Hartford, CT	State Public Television Network community licensee	Regional/Spanish Funding Year: FY 1975	10 half-hour programs	250,000
MUNDO REAL III	Connecticut Public Television Hartford, CT	State Public Television Network community licensee	Regional/Spanish Funding Year: FY 1976	8 half-hour programs	250,000
MUNDO REAL IV	Connecticut Public Television Hartford, CT	State Public Television Network community licensee	Regional Continuation Funding Year: FY 1977	11 half-hour programs	300,000
14. PACIFIC BRIDGES	Educational Film Center, Inc., Springfield, VA	Non-profit educational film production company	Regional Funding Year: FY 1976	6 half-hour programs	250,000
15. PEARLS	Educational Film Center, Inc., Springfield, VA	Non-profit eucational film production company	Regional Funding Year: FY 1977	6 half-hour programs	300,000
16. PEOPLE OF THE FIRST LIGHT	Massachusetts Executive Committee for ETV Cambridge, MA	State Education Agency	Regional Funding Year: FY 1976	7 half-hour programs	250,000
17. PUERTO RICAN DRAMA SERIES (Untitled)	Bureau of Mass Communications, New York State Education Department, Albany, NY	State Education Agency	New Regional Series Funding Year: FY 1978	6 half-hour programs	300,000

Table 1-1
OVERVIEW OF ESAA-TV SERIES BY AWARD
(continued)

SERIES TITLE	PRODUCING ORGANIZATION	KIND OF ORGANIZATION	FUNDING CATEGORY AND YEAR	NUMBER OF PROGRAMS AND MINUTES PER PROGRAM	AMOUNT OF AWARD
18. QUE PASA, USA? I	Community Action and Research and WPBT-TV Miami, FL	Minority community group and public television licensee	Regional Funding Year: FY 1975	10 half-hour programs	250,000
QUE PASA, USA? II	Community Action and Research and WPBT-TV Miami, FL	Minority community group and public television licensee	Regional Funding Year: FY 1976	9 half-hour programs	300,000
QUE PASA, USA? III	Community Action and Research and WPBT-TV Miami, FL	Minority community group and public television licensee	Regional Continuation Funding Year: FY 1977	9 half-hour programs	300,000
QUE PASA, USA? IV	Community Action and Research and WPBT-TV Miami, FL	Minority community group and public television licensee	Regional Continuation Funding Year: FY 1978	6 half-hour programs	300,000
QUE PASA USA? V	Community Action and Research and WPBT-TV Miami, FL	Minority community group and public television licensee	Regional Continuation Funding Year: FY 1979	5 half-hour programs	299,245
19. REBOP I	WGBH-TV Boston, MA	Public Television Station: community licensee	National Elementary Multicultural Funding Year: FY 1975	26 half-hour programs	2,042,271
REBOP II	WGBH-TV Boston, MA	Public Television Station: community licensee	National Elementary Multicultural Funding Year: FY 1976	26 half-hour programs	2,100,000
20. REVISTA	Southwest Center for Educational Television, Austin, Texas	Minority Controlled Independent Production Organization	New National Bilingual Funding Year: FY 1979	28 half-hour programs	2,240,000
21. SONRISAS	KLRN-TV Austin, TX	Public Television Station: community licensee	National Bilingual Funding Year: FY 1977	26 half-hour programs	2,100,000
22. SOUTH BY NORTHWEST I	KWSU-TV/Washington State University Pullman, WA	Public Television Station: licensed to Washington State U.	Regional Funding Year: FY 1974	5 half-hour programs	242,594
SOUTH BY NORTHWEST II	KWSU-TV/Washington State University Pullman, WA	Public Television Station: licensed to Washington Stae U.	Regional Funding Year: FY 1978	5 half-hour programs	242,494
23. THE NATION BUILDERS I	Visual Communications, Inc. Los Angeles, CA	Independent Production Organization	New Regional Funding Year: FY 1978	6 half-hour programs	300,000
THE NATION BUILDERS II	Visual Communications, Inc. Los Angeles, CA	Independent Production Organization	Regional Continuation Funding Year: FY 1979	4 half-hour programs	296,074

Table 1-1
OVERVIEW OF ESAA-TV SERIES BY AWARD
(continued)

SERIES TITLE	PRODUCING ORGANIZATION	KIND OF ORGANIZATION	FUNDING CATEGORY AND YEAR	NUMBER OF PROGRAMS AND MINUTES PER PROGRAM	AMOUNT OF AWARD
24. THE NEW AMERICANS	KCET Los Angeles, CA	Public Television Station: Community Licensee	New Regional Funding Year: FY 1979	4 half-hour programs	289,113
25. THE NEW VOICE	WGBH-TV Boston, MA	Public Television Station: community licensee	National Secondary Multicultural Funding Year: FY 1976	24 half-hour programs	3,200,000
26. THE REAL PEOPLE	KSPS-TV Spokane, WA	Public Television Station licensed to local education agency	Regional Funding Year: FY 1974	9 half-hour programs	342,099
27. UP AND COMING	KQED-TV San Francisco, CA	Public Television Station: community licensee		15 half hour programs	2,347,500
28. VEGETABLE SOUP I	Bureau of Mass Communications, New York State Department of Education Albany, NY	State Education Agency	No Category Funding Year: FY1973	39 half-hour (or available as 78 fifteen minute programs)	1,500,000
VEGETABLE SOUP II	Bureau of Mass Communications, New York State Department of Education Albany, NY	State Education Agency	National Elementary Multicultural Funding Year: FY 1976	39 half-hour (or available as 78 fifteen minute programs)	2,300,000
29. VILLA ALLEGRE I	BCTV, Inc.	Non-profit educational corporation	Bilingual/ Spanish Funding Year: FY 1973	65 half-hour programs	3,500,000
VILLA ALLEGRE II	BCTV, Inc. Oakland, CA	Non-profit educational Corporation	National Elementary Cognitive Funding Year: FY 1975	30 half-hour programs	1,660,000
VILLA ALLEGRE III	BCTV, Inc. Oakland, CA	Non-profit educational corporation	National Bilingual Continuation Funding year: FY 1976	65 half-hour programs	2,168,870
VILLA ALLEGRE IV	BCTV, Inc. Oakland, CA	Non-profit educational corporation	National Bilingual Funding Year: FY 1977	13 half-hour programs	1,000,000
VILLA ALLEGRE V	BCTV, Inc. Oakland, CA	Non-profit educational corporation	National Bilingual Funding Year: FY 1978	26 half-hour programs	1,750,000
30. WATCH YOUR MOUTH	WNET-TV New York, NY	Public Television Station: community licensee	National Secondary Expression Skills Funding Year: 1975	26 half-hour programs	1,800,000

As indicated in Table 1-1, the programming funded by the ESAA-TV Program is not a single series, nor is it a coherent set of series with a narrowly defined mission. The ESAA-TV Program output (series) vary from one another along the following important dimensions:

- Format (magazine, dramatic, documentary)
- Demographic characteristics of the target audience (e.g., age, ethnicity, geographic region of country)
- Size and diversity of target audience
- Goals and objectives (e.g., cognitive, affective, or both)
- Amount of funding
- Mission and organizational style of producing organization
- Time of funding (early vs. late in the Program's operation)
- Length of time in production (e.g., funded once or several times)
- Award category (e.g., bilingual, multicultural, cognitive, etc.)

The ESAA-TV series, as a result of their unique funding history and overall mandate, differ from non-ESAA-funded children's television programming in a number of important ways. The ESAA-TV programming is purposive programming. Purposive programming is the use of the medium to accomplish specified behavioral and educational objectives for a specified audience. As such, ESAA-TV programming is similar to instructional programming. However, the ESAA-TV programs also must be designed to reach their target audiences in their homes. Thus, the ESAA-TV funded programming had a mandate to succeed on two levels, that of educational and instructional television, and that of the commercial fare produced for entertainment.

The primary goal of the commercial entertainment fare with which ESAA-TV must compete is to attract the largest possible numbers of viewers and to obtain high ratings. ESAA-TV programming is, by definition, targeted programming and is, by and large, targeted to minority group audiences; although a secondary goal is to reach and inform non-minorities and different minorities about the varieties of life styles, attitudes and cultures of different groups and to point out similarities among groups.

The purposive and targeted nature of ESAA-TV has a fundamental impact on the procurement process, the production process, the series' success at reaching their intended audiences through existing distribution channels and ultimately, their success at achieving the legislative intent of having a positive influence on children's learning and racial attitudes.

Defining quality purposive television is also complicated. The ultimate question addressed in assessing the quality of purposive television is how many of the intended viewers got the desired levels of information and/or exhibited the desired levels of attitudinal or behavioral change as a result of viewing. Usually the production of purposive television programming involves ongoing testing with members of the target audience to ensure that the programming purposes are achieved and to detect problems and suggest changes for shows that don't achieve the specified goals.

The purpose of the programming produced primarily to entertain, with which the ESAA-TV programs are often compared, is to attract large numbers of viewers. Hence, quality is measured in terms of some specified rating and share of a broadcast audience, although the television production industry does have standards for production values, writing, acting, etc., without which it is not possible to attract an audience. These standards, however, are not generally judged by pre-specified criteria, nor tested with the same thoroughness as purposive programming. The standards for quality and success of purposive and targeted programming such as that produced with ESAA funding or other government funding are similar to those in commercial programming in that their quality is also judged in terms of numbers of viewers attracted and held. However, commercial producers program for the largest possible audience by searching for content which is least objectionable to the largest numbers, and hence appealing to some viewers in all of a broadly specified demographic group, e.g., 12-35 year olds. In contrast, purposive and targeted programming is typically designed for a smaller and more specified audience such as Black and Hispanic preschool children in urban areas, and it will be judged successful or not by its ability to attract these more narrowly defined audiences. The narrowness and specificity of the target audiences for most ESAA-TV programming present problems for assessing success in terms of traditional industry standards of viewership because the minority groups which constitute the target audience of the series are seriously undersampled by audience rating services, and children in any demographic group are sampled only in gross groupings such as 2-12 year olds or 12-25 year olds.

1.4 INTERNAL AND EXTERNAL CONSTRAINTS

Many of the constraints on the ESAA-TV Program arose from conflicting goals in the law and limitations on the funding available. For example, by legislative mandate the series were to be purposive and include research and training. And although it was not specified in the enabling legislation, Program administrators made an administrative decision to address the needs of as many of the minority groups identified in the overall ESAA legislation as possible, rather than developing one or two series that addressed "common" needs of all minority groups as Children's Television Workshop did with SESAME STREET and THE ELECTRIC COMPANY (Meilke, 1975). As a consequence of this decision, funds available for any particular series were limited and, particularly in the early years, inadequate for the numerous challenges faced by the producers. These budgetary limitations, together with the mandates to produce a new and expensive kind of programming and to provide access at all levels of production to minorities who had not been allowed to work in the top strata of the production industry, fostered additional new challenges for producers.

Other important factors which influenced the production process for ESAA-TV series and, in many cases, had a detrimental effect on the final product were competing goals and objectives within a series. For example, several of the national series had both cognitive and affective goals and were to be designed to reach White, Black and Hispanic audiences. INFINITY FACTORY, for example, was designed to teach mathematics to Black, White and Hispanic disadvantaged 8-12 year olds. It also attempted to deal with interracial sensitivity and increase the self-esteem of the target audience. Any one of these goals required careful planning, research, testing and revision of material. Addressing all of these competing goals resulted in strains between the affective and cognitive content (and staff), the minority vs. non-minority content (and staff) and minority vs. minority content (and staff). Because the final product was a television series, the conflict and compromises resulted in a series that reflected the lack of coherent direction and reduced the ultimate impact of the series. This example, which is not unique or uncommon, should be assessed from two different perspectives: first, it must be assesed as an experiment in which many valuable lessons were learned about production of purposive programming with complex cognitive goals and complex affective goals (as the first series of its kind it was unrealistic to expect immediate and unequivocal success); and second, it must be assessed in terms of meeting other legislative requirements, such as minority hiring and training.

Another problem faced by the producers of ESAA-TV series was that given the contraints imposed by program administrators, neither the time nor the money was available for the extensive formative evaluation research conducted by the Children's Television Workshop, which was the kind envisioned by the authors of the legislation. The requirement for formative evaluation became in effect a pro forma pilot test on which a go/no-go decision regarding continued funding of the series was based. Further, the program administrators, particularly in the program's earliest years, required that the number of shows (e.g., the number of minutes of programming) specified in the negotiated contract be delivered; with very few exceptions there were no scope reductions. Thus, even if on-going evaluation beyond the pilot evaluation (at the producer's expense) revealed problems indicating that the material produced was not meeting its intended goals, there was no opportunity for the producer to do significant revisions or to discard marginal material. These administrative practices and decisions contributed to the uneven quality of many of the early series.

Once the series had been produced, moreover, the likelihood that they would reach their target audience was reduced by naivete in the drafting of the legislative and administrative decisions. For example, one basic assumption during the early 1970s was that Public Broadcasting Service (PBS) would feed all of the ESAA-TV programming and that it would be picked up and broadcast by a majority of the stations. This assumption proved to be false. A number of reasons have been offered by the various respondents in this study who represent USOE/ESAA-TV, the PBS, the producers and local program managers at local broadcast stations. Among reasons offered by PBS officials and program managers were the poor or uneven quality of the series and the saturation of allocated time for children and minorities (neither of which supported public broadcasting).

CHAPTER TWO

THE CONTEXT AND DESIGN OF THE PRESENT STUDY

The purpose of this report is to provide U.S. Office of Education decision makers with a comprehensive assessment of the ESAA-TV Program, focusing on its management/administration, production, distribution and financing. This assessment takes into account the fact that the ESAA-TV Program attempts to alter social outcomes through the market process related to television production and broadcasting. All the basic components of the television system (creation, production management, promotion, distribution, broadcasting and utilization), whether or not these components are defined in Program regulations as part of the ESAA-TV Program, must be considered. This is because USOE* is interested in understanding the effects of all elements in the system upon viewership of the ESAA-TV series, with the possible result of redefining the federal role in the ESAA-TV Program in order to enhance its ability to achieve its legislative purposes. Such redefinition cannot take place if constraints represented by network, distributor and broadcaster practices and attitudes are unknown. For example, a critical set of Program issues has to do with involvement of minority group members in the production of ESAA-TV series. The relationship between this Program's operation and changing patterns of minority employment in the television industry are explored in the current study.

One factor of this government Program and government administration of these programs is that the degree of control that can be exerted over program process and outputs decreases steadily the closer the program's process comes to the point where it can actually achieve its intended outcomes, such as reducing racial isolation among those viewing the ESAA-TV programs, while the number of additional constraints and intervening factors increases.

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*This review and assessment of the ESAA-TV Program operations was conducted during the period between October 1977 and May 1980, prior to the time that the U.S. Office of Education became the Education Department. Therefore, throughout the report we refer to the U.S. Office of Education (USOE) rather than the Education Department.

For example, in setting ESAA-TV Program goals and establishing administrative regulations and procedures, Program administrators have predominant influence (subject to the intent of the ESAA, the views of other actors within the USOE and the comments of the public). This influence also extends to the allocation of funds between different categories of ESAA-TV series.

As we move to the procurement process, USOE influence decreases and becomes subject to a larger number of factors beyond its immediate control. Specifically, USOE's procurement of series that meet its goals and objectives is contingent upon its receipt of adequate proposals addressing these concerns. The output of the procurement process--negotiated contract or grants for the production of series--is still an area over which USOE exercises considerable influence but this influence is not absolute. Program guidelines do not allow USOE to prescribe details of content, talent, format or approach to be utilized by the producing organizations; these, to a large extent, are left to the discretion of producers, within the general terms and conditions of their grants or contracts.

At the next stage of the Program process--production--the producers of ESAA-TV series are subject to many influences other than those contained in USOE policies and management actions per se. The quality and numbers of creative staff and talent available to the production organization, the creative motivation of these staff, the concerns of different organizations or community groups involved in production, and other factors specific to the production process and context are variables that USOE can influence to some extent through its initial procurement decisions (depending upon the adequacy of the proposals prepared and of USOE policies and procedures for procurement) and to some extent through on-going monitoring of the production process (depending on the extent and effectiveness of such monitoring). To a large extent, however, such factors generally remain uncontrollable by Program administrators. Because of the First Amendment rights of broadcasters and the legal and cultural restraints on government control of media content, once USOE has "placed its bets" on individual producers through the procurement process, it allows them great freedom in exercising their creative and administrative power except for mandatory time and budget process tracking. In any case, the characteristics of the series produced--which are the outputs of the production process--are already two steps removed from direct USOE control by the time that they are ready for distribution.

At the promotion and distribution stages, government administrators retain some influence but no direct control. The Program funds a number of ancillary activities directed to promotion of ESAA-TV series but the legislation provids no funds for duplication or distribution of tapes. At the same time, the legislation prohibits commercial sponsorship of series broadcast. Clearly, this is an area of government interaction with the broadcasting industry in which policies are often at variance with stated objectives.

At the next stage in the process--broadcast carriage and non-broadcast usage--the potential for direct control by USOE disappears altogether. Now the focus of concern shifts to the process through which local broadcasters make their independent decisions as to whether or not to carry or use the ESAA-TV series that have been produced. It should be noted that this process is influenced indirectly through the attachment of conditions to utilization and distribution such as prohibiting commercial sponsorship of series (which decreases the likelihood of carriage by commercial sponsorship) and by promoting the series to commercial carriers (which increases the likelihood of commercial carriage). Another mode of indirect USOE influence is implicit in the characteristics of the ESAA-TV series themselves (assuming that USOE can influence these characteristics during the production process). That is, if USOE could perfectly predict the set of features that makes programs desirable to gatekeepers, and could procure or otherwise influence the production of ESAA-TV series that exhibit these characteristics, then it could maximize the probability that individual local gatekeepers would decide to carry or use these programs. Even if this were possible, however (and the television industry has spent millions of dollars over time on what is still a highly imperfect science of predicting distributor, broadcaster and viewer response to newly produced shows), one would still have to take into account the many other factors affecting broadcasters' decision making. Competition from other programs, the needs of individual broadcasters, peculiarities in the individual preferences of programmers, community preferences and attitudes and other such factors interact in an extremely complex fashion to determine the outcome of a carriage decision for an individual ESAA-TV series.

Viewership, the last stage in the process, can be distinguished from the preceding stages by the fact that it is influenced by all of the factors operating at each of the preceding stages and, in addition, by sets of complex and little-understood factors that are under the sole control of the viewers. These factors include the availability of the series at convenient and appropriate times for viewing, awareness of the series' availability, and the tastes, attitudes and preferences of individual viewers.

2.1 STUDY OBJECTIVES AND METHODS

The purpose of this study is to provide USOE decision makers with a comprehensive assessment of the ESAA-TV Program. It focuses on the following categories of potential program impact and effect: management/administration, production, distribution and financing. It is not a study of viewer behavior, however. The objectives of each of these four study components are described below.

2.1.1 MANAGEMENT/ADMINISTRATION OBJECTIVES

The goal of this part of the study is to determine how current management/administration practices impact on the accomplishment of the legislative and programmatic purposes. The specific objectives are to:

- determine how USOE's regulatory and administrative actions affect the attainment of the goals and potentials of the authorizing legislation;
- assess the impact of USOE's regulations, procedures and practices on the producers of series;
- assess the impact of USOE's regulations, procedures and practices on the availability or exposure of ESAA-TV programs to their intended audiences;
- assess the program investment decision mechanism in terms of criteria, needs definition, funds and priorities, and
- determine the effectiveness of the ESAA-TV legislation and regulations in increasing the participation of members of ethnic, cultural or linguistic minorities in the production of ESAA-TV Programs and to investigate the participation of minorities in distribution and broadcast of such programs.

2.1.2 PRODUCTION OBJECTIVES

In general, programmatic intent is to produce series of high quality which are to meet the needs of the target populations so that distribution will be facilitated and viewing maximized. Thus, ESAA-TV practices must be assessed in terms of their contribution to this intent. In addition, ESAA-TV personnel do not want to constrain creativity and artistic freedom, nor do they want to develop series which are perceived as propaganda tools of the government. The objectives of this part of the study are to:

- describe the type and extent of minority participation in production activities and to identify the degree to which this participation contributes to the relevance of programming for the target audiences, and
- identify the production factors which affect the quality, impact and carriage of programming.

2.1.3 DISTRIBUTION OBJECTIVES

The primary emphasis in ESAA-TV has been on production. This emphasis should not be surprising, since ESAA-TV is relatively new and it takes a number of years to develop series. However, as more series are completed, distribution becomes more important. The distribution objectives are to:

- identify the factors that affect the availability of ESAA-TV series to their intended audiences through a survey of TV licensees, both public and commercial,
- identify current and potential practices in promotion and distribution, including additional outlets, and
- identify the trade-offs between production and distribution.

2.1.4 FINANCIAL ANALYSIS OBJECTIVES

The purpose of this part of the study is to determine the costs associated with operation of the ESAA-TV Program and to identify the relationships between fiscal allocation decisions and Program output. The specific objectives are to:

- identify the cost factors associated with Program operation and to determine through analysis how and the extent to which fiscal resources are being allocated to various aspects of the Program, e.g., administration, production and distribution costs,
- determine the relation of past and current investment of ESAA-TV fiscal resources to program availability and exposure with respect to the target audiences defined by USOE and by the authorizing legislation, respectively (data available from viewership survey), to express quantitatively the relation of fiscal resources to program availability and exposure for each target audience,
- analyze the estimates of availability and exposure in relation to program investment decision criteria, and
- determine the probable cost and impact of promotion of ESAA-TV programs in terms of return on the investment.

2.1.5 CARRIAGE AND VIEWERSHIP ANALYSIS

The purpose of this analysis is to assess the degree to which ESAA-TV programs have been made available to their target audiences as a result of current promotion and distribution practices and to identify the characteristics of target audiences served and those not served by broadcasters.

2.2 THE DESIGN OF THE STUDY

Conducting a meaningful evaluation of the ESAA-TV Program required that we become familiar with both internal and external constraints on the policies and practices of the Program and its output, as well as the context and constraints imposed by production, broadcast and distribution industry procedures and practices. This necessitated collection of data from a variety of sources in a variety of ways including review of archival data, surveys and reanalysis and synthesis of data provided by other sources. The data collection activities were:

- Review of USOE/ESAA-TV Policy and Management/Administrative Practices;
- Archival review of documentation and case files on USOE's inventory of ESAA-TV series;
- A survey of key personnel involved in the production of the individual ESAA-TV series;
- A survey of program managers representing local broadcast licensees; and
- Reanalysis and integration of existing data bases which provide information about carriage of ESAA-TV series.

The purposes and objectives of each of these data collection activities and the relationship of the information to the study's overall analytic objectives are described below.

2.2.1 REVIEW OF USOE POLICY AND PRACTICE

The purpose of this task was to make an impartial assessment of the developments in USOE's implementation of legislation which authorized ESAA-TV programs. It included an on-going review of studies and papers which have addressed USOE's sponsorship of television, including studies of public broadcasting and network distribution of purposive children's television programs, studies of television industry sensitivity to needs of ethnic and cultural minorities, and data about broadcast industry minority staffing patterns. Also reviewed were program regulations, guidelines, and other documents relevant to the Program's administrative and fiscal practices. In addition, interviews were conducted with ESAA-TV Program administrators, other USOE officials concerned with the Program's design and implementation, and individuals outside of USOE who were knowledgeable about the ESAA-TV Program, its mission, functioning, and the broadcast industry context within which the Program had to succeed. (The people interviewed for this and other portions of the study are listed in Appendix A.)

This review addressed the following topics:

- The combined effect of the administrative and regulatory actions and their compatibility with the legislative intent and statutory requirements,

- The ways in which USOE administrative decisions may expand, limit or otherwise deviate from the original thrust of the authorizing legislation, and

- How USOE's procedural requirements are intended to affect the availability of TV programs to their target audiences.

2.2.2 REVIEW OF USOE'S INVENTORY OF ESAA-TV SERIES

The purpose of this review was to make an assessment of the ESAA-TV series completed or contracted in order to verify their potential coverage of the eligible target audiences and to analyze the fiscal resources committed to the existing and planned program inventory. Target audiences were defined and stratified in terms of geographical, demographic, socioeconomic, ethnic, cultural, linguistic and other factors. Documents reviewed included proposals, monthly reports, formative evaluation reports and budgets.

These activities were conducted to obtain systematic information describing:

- how the needs of the target audiences were determined,
- the needs and characteristics of the target audiences addressed by the ESAA-TV series,
- how the stated objectives of the individual TV series relate to the characteristics and needs of their intended audiences,
- how USOE financing decisions relate to the needs and characteristics of the eligible populations, and
- allocation of fiscal resources in the production of ESAA-TV series by award.

2.2.3 SURVEY OF ESAA-TV PRODUCERS

The survey of ESAA-TV producers included producers and other key staff members who had developed or produced series under the Program's auspices from its inception, as well as those who were currently producing or developing series, including awards made in FY 1979. The survey was designed to obtain information about:

- the impact of USOE policies and practices on production of ESAA-TV programs,
- the producers' evaluations of their programs' impact on the intended audiences,
- producers' uses and perceptions of the Project Advisory Committees (PACs) mandated by the legislation,
- the impact of legislative requirements and of USOE policies and practices on minority participation and staffing of the production,
- producers' relations with networks and other distribution channels for ESAA-TV programs,
- allocation of fiscal resources for production, and
- Project Advisory Committee members' perceptions and evaluations of the production process and the extent to which series met target audience needs.

Respondents in the survey of ESAA-TV producers are listed in Appendix A.

2.2.4 SURVEY OF BROADCASTERS

The purpose of the broadcaster survey was to assess factors that affect the availability of ESAA-TV series to their intended audiences through interviews with representatives of local broadcast stations who control or influence the passage of ESAA-TV series through available television distribution channels. Program managers in public and commercial broadcast stations were interviewed about their programming practices.

The interviews were concerned with the respondents' awareness, evaluation and actual usage of any of the ESAA-TV series in their professional roles. In some cases, a limited amount of information was solicited regarding the operating procedures and decision-making principles of their organization when such information would be useful to ESAA-TV Program managers or other parties concerned with effective distribution of the ESAA-TV series to their target audiences. Respondents in the broadcaster survey are listed in Appendix A.

2.2.5 CARRIAGE AND VIEWERSHIP ANALYSIS

The purpose of this analysis is to assess the degree to which ESAA-TV programs are actually made available to their target audiences (e.g., carriage), to derive estimates of actual and potential coverage of viewers in the target audience and to assess whether viewership of ESAA-TV series has been or can be affected by ESAA-TV policy. This assessment is based on statistical analysis of existing data obtained from a number of different sources regarding the carriage of ESAA-TV series which were completed and available for broadcast during the period from 1976 to mid-1980. The kinds of data used in the analysis and the sources from which they were obtained are described below. They include:

- data obtained from ESAA-TV Program documents and case files about individual ESAA-TV series, by award, including date available, number of shows, location of production and target audiences,
- data on broadcast carriage occurrences including starting date, number of shows carried, frequency of carriage and source from which programs were obtained. Sources of these data include bookings from the Public Television Library, from the Great Plains National Instructional Television Library, and from three regional public television libraries, Southern Educational Communications Association (SECA), Central Educational Network (CEN), and Eastern Educational Network (EEN),

38

- data on stations which accepted the PBS network feeds of ESAA-TV series from the PBS viewership surveys;
- data from NBC and TvAC on the NBC feed of VEGETABLE SOUP;
- data about licensed television stations including location (city, state, metropolitan area), call letters, ownership and households covered by each. All data were obtained from the Television Factbook and Broadcasters Yearbook except for "households covered" for public broadcast stations which were obtained from Areapop II data produced by Urban Systems, Inc., and
- data on audience of selected stations including number of children aged 5-17 and ethnic distribution. Selected stations include those in major television markets and those with high carriage rates. These demographic data were obtained from Areapop II data produced by Urban Systems, Inc.

2.3 ORGANIZATION OF THE REMAINDER OF THIS REPORT

Chapter 3 presents a review of USOE policies and administrative practices. This chapter presents a relatively detailed description of the evolution of the ESAA-TV Program and its internal regulations, guidelines and operating procedures which determined the response of producer organizations. Also described are the kinds of series that were produced with ESAA-TV funding, that determined to some extent the response that ESAA-TV series have received from broadcast and other distribution organizations. Specifically, this chapter presents detailed descriptions of:

- the background and implementation of the ESAA-TV Program,
- the past and current administrative locus of the Program;
- the administrative regulations and guidelines;
- procurement of the ESAA-TV series,
- accountability of producing organizations,
- policies regarding formative evaluation of ESAA-TV series;
- regulations and policies regarding minority employment; and
- regulations and administrative actions regarding promotion and distribution of ESAA-TV series.

Chapter 4 describes the impact of legislative and statutory requirements of the production process. Primary sources of information used for this analysis include in-depth interviews with ESAA-TV Program administrators, interviews with key personnel involved with the production of ESAA-TV series, program case files and other documents pertaining to the production of the series. Specifically, this chapter includes detailed descriptions of the:

- producers' responses to USOE procurements through proposal development;
- the designs of the ESAA-TV Program's inventory of 30 separate series;
- the target audience needs addressed in the existing ESAA-TV series;
- factors in contract negotiations that affected the quality, carriage and potential impact of the ESAA-TV series;
- formative and pilot evaluations of individual series;
- problems or difficulties encountered during production that affected quality, carriage and potential impact of the ESAA-TV series;
- Project Advisory Committee (PAC) participation in production of ESAA-TV series; and
- development of supplementary non-broadcast materials.

Chapter 5 examines the implementation of legislative requirements for employment of minority group members in responsible staff positions in series production, development and management. The evolution of the ESAA-TV regulations and guidelines over the years of the Program's history is reviewed. Finally, the impact of the legislation, regulations and guidelines is assessed through an examination of the staffing patterns reported for the individual ESAA-TV projects.

Chapter 6 reports the results of statistical analyses of secondary data from a number of sources which provide information about the airing or carriage of ESAA-TV programs by public and commercial broadcast licensees, and actual and potential coverage of viewer households through these broadcasts. This chapter does not attempt to offer a comprehensive or definitive analysis of

ESAA-TV viewership, but rather to identify systematic differences among series and over time, and to suggest possible implications of these patterns for ESAA-TV policy.

Chapter 7 presents a financial analysis of USOE's "investment" in ESAA-TV series and describes the "equity" and "efficiency" of this investment. Three research tasks were involved in this process:

- identification of patterns and trends, both explicit and implicit, in USOE's "investment decisions";
- relating these together with patterns in the intra-series allocation of resources to alternative measures of "efficiency"; and
- assessing the policy implications of these various relationships.

The analyses reported in Chapter 7 utilized data from previous chapters on the characteristics of the individual series and on broadcast carriage of those series awarded between 1973 and 1977, as well as data on proposed and actual expenditures (by expense category) drawn from series proposals, expense reports, our own interviews and other related documents.

Chapter 8 describes the ESAA-TV Program ancillary activities of series and viewership promotion. These include planning and obtaining editorial space and paid advertising space in local newspapers, national and local periodicals and trade journals. Distribution refers to the processes involved in making the actual series available to users in the form of hard copy (through rental or sale of cassettes or through over-the-air or cable feeds). This chapter includes assessments of the efficacy of promotion activities directed toward commercial broadcast carriage, home audience viewers, and in-school use.

Chapter 9 reports the results of a survey of a sample of program managers representing 18 local public and commercial broadcast licensees. In open-ended but structured interviews the program managers were queried on their sources of information about available programming for minorities and children, and the criteria they used for selecting such programming. Respondents were also asked about their familiarity with TvAC, with individual ESAA-TV series, and their evaluations of series with which they were familiar. Respondents representing commercial broadcast licensees were asked their opinions about legislative prohibitions against commercial sponsorship of ESAA-TV series, and all producers were asked their opinions about government funding of purposive and educational programming.

Chapter 10 presents conclusions and recommendations for this study.

CHAPTER THREE

REVIEW OF USOE POLICY AND PRACTICE

As part of the overall assessment of the ESAA-TV Program an in-depth review of USOE ESAA-TV policies and administrative practices and procedures was conducted. The objective of this task was to make an impartial assessment of the developments in USOE's implementation of the legislation which authorized ESAA-TV programs. Data sources for this assessment are described in Chapter Two. This section describes the history of the Program's development, the regulations and guidelines that evolved in the administration of the Program, procedural requirements and other constraints specified by USOE as conditions of award. The relationship of these requirements to factors that are assumed or known to affect the availability of ESAA-TV programs to their intended audiences are identified and described.

The organization of this chapter is as follows. Section 3.1 describes the administrative locus of the ESAA-TV Program within the HEW and USOE. Section 3.2 describes the implementation of the Program and describes the evolution of the regulations and guidelines. Section 3.3 details administraive practices and procedures including determination of content area priorities for funding, evaluation and award procedures, issues surrounding the previous procurement and award process. Section 3.4 describes procedures for ensuring the accountability of producing organizations.

3.1 ADMINISTRATIVE LOCUS OF THE ESAA-TV PROGRAM

3.1.1 LOCATION IN THE OFFICE OF EQUAL OPPORTUNITY PROGRAMS USOE/BEEO)

From its inception during the planning stages in 1971 through November of 1973, the ESAA-TV Program was located within the now defunct National Center for Educational Technology (NCET). At one time it was planned that NCET would become part of the new National Institute of Education and that the ESAA-TV Program would reside there because it was considered to be experimental in nature. However, because of the strong interests of Dr. Herman Goldberg, former Associate Commissioner for Equal Educational Opportunity, the ESAA-TV Program was retained within USOE and by the time actual production of the programs had begun, the Program was located in the Special Projects Branch of the Bureau of Equal Educational Opportunity (BEEO) where it remained until January 1979.

The primary reason for keeping ESAA-TV in USOE and having it administered under BEEO was the feeling of Dr. Herman Goldberg and others that ESAA-TV could better carry out its legislative mandate to supplement the basic ESAA legislation. At the time it was anticipated that the Program would benefit from being administered by staff who were more actively involved in problems of desegregation and would be familiar with the content areas of ESAA-TV programming. In practice, however, the administrative location of the ESAA-TV Program has resulted in difficulties in Program administration and in the Program's relationship with the broadcast community. These internal difficulties were primarily related to staffing problems and, in the first years of its existence, to controversies over budget and script review of series funded under the Program.

Until January 1979, with the exception of the first year, the ESAA-TV Program was administered under Dr. Dave Berkman* as a program within the Special Projects Branch of the Bureau of Equal Educational Opportunity. No special support services were allocated to administration of the ESAA-TV Program. For six years Dr. Berkman, the Program Manager, remained the only full-time staff member and the only member of the Program staff whose training and experience were relevant to television production and who was cognizant of broadcast industry practices. For the fiscal year 1977, the ESAA-TV Program officially supported the salaries of one full-time person, Dr. Berkman the program director; two Project Monitors working 25 percent of their time on ESAA-TV projects; and two additional people, each of whom worked 12 1/2 percent of their time monitoring ESAA-TV programs. No full-time or consistent clerical support was given to the ESAA-TV Program.

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*Dr. Berkman left the Office of Education in August 1979 to accept an appointment as Assistant Dean in Charge, and Professor, of the Telecommunications Division at the S.I. Newhouse School of Public Communications, Syracuse University.

Dr. Berkman, assisted by part-time project monitors, administered the procurement of approximately six to eight television series a year at a cost of about $8-11 million per year and simultaneously monitored the ongoing production of an equal number of series, as well as several ancillary promotion and distribution activities.

3.1.2 LOCATION IN THE DIVISION OF EDUCATIONAL TECHNOLOGY (USOE/OLLR)

In December 1978, Dr. Thomas Minter, Deputy Commissioner of the Bureau of Elementary and Secondary Education (BESE), proposed to the Commissioner of Education the consolidation of all major USOE technology programs including ESAA-Television and Radio in the Division of Educational Technology (DET), Office of Libraries and Learning Resources (OLLR), BESE. His statement of justification for this consolidation listed the following points:

- P.L. 93-380 mandates that the administration of all technology programs in USOE shall be in OLLR.
- The Commissioner's Task Force on new initiatives in Educational Technology and Library Services has called for unification of technology related programs in order to enhance the use of educational technology in the learning process.
- OLLR is currently in the developmental stage of establishing comprehensive unified support services in television and radio procurements.
- This consolidation of programs with Educational TV as the centerpiece will avoid fragmentation of USOE's educational technology programs.
- A single administration of these programs would provide:
  - Common review procedures.
  - Adherence to the White House memorandum on television and radio procurement (11/1/78).
  - Standard rights and royalty agreements.
  - Increased capability to meet the Commissioner's technology objectives.
  - A more credible USOE program thrust that reflects the needs of the school systems.
  - More effective use of current staff.

  - Greater USOE leadership among educational professionals and enhanced quality and quantity of learning experiences for children within school settings.

- These programs could support each other:
  - "Television for All Children" which is the commercial marketing project under ESAA-TV could market all educational television programs.
  - Scripts and cassettes of all technological programs could be used in the reading programs of Basic Skills projects.
- These programs in a single unit will be of sufficient size and scope to provide technical assistance to other USOE operational units which choose to develop films and television programs. Division of Education Technology is already serving in this capacity, but with more expanded staff will be able to serve more effectively the objectives of USOE.

He concluded by recommending that the ESAA-TV and Radio Program be moved to the Division of Educational Technology as a new branch to replace the Educational Broadcasting Facilities Program which moved to the Department of Commerce.

A memo of understanding (January 12, 1979) between the two Associate Commissioners, Dr. Dick W. Hayes, OLLR, and Acting Associate Commissioner Dr. George Rhodes, EEOP, described the provision for the transfer and the administrative procedures under which the program would operate. The memo stated:

1. ESAA-TV (and beginning with FY 1980, ESAA Radio as well) will be located administratively in the Division of Educational Technology. Creation of an ESAA Broadcast Branch is anticipated.

2. ESAA-TV and Radio will be governed by the regulations extant for FY 1979 and by the new FY 1980 regulations initially drafted by EEOP staff. These regulations are incorporated within the overall ESAA regulations. Responsibility for further revisions of these FY 1980 regulations will rest with OLLR in consultation with EEOP.

3. The decision memorandum for funding of Television and Radio Programming forwarded to the Deputy Commissioner/BESE for approval will be shared with the Associate Commissioner of EEOP.

4. S&E funds for ESAA-TV staff travel and for field readers for the remainder of FY 1979 will be transferred from EEOP to OLLR.

5. The 1 percent ESAA Special Projects funds to be spent in FY 1979 to underwrite the costs of ESAA-TV ancillary activities will remain with EEOP and related financial paper work relative to those expenditures will be processed by OLLR.

6. Beginning with FY 1980 all ESAA-TV and Radio funds will come from a single 7 percent reservation from ESAA Special Projects appropriation. These funds will be placed with OLLR for administration.

7. All program implementation and monitorship activities relative to ESAA-TV and Radio will be the responsibility of OLLR with the exceptions of the two television series AS*WE*SEE*IT II and PEARLS, whose activities are now concluding. They will continue to be monitored by the Special Projects Branch/EEOP.

In an accompanying memo, Dr. Minter reiterated his desire to change the administrative structure of ESAA-TV by raising its status to a second branch within the Division of Educational Technology. Dr. Minter also pointed out the immediate need for additional clerical and professional support for the Program. This memo recommended the immediate hiring of one clerical and one professional person and the addition of two to three more professionals within the next six months. During the interim project period, the major responsibility for project monitoring (of 13 series plus five other television related projects) would continue to rest with Dr. Berkman who would receive support from DET staff and the newly recruited ESAA staff.

During the planning discussions for the move, some possible negative outcomes were discussed. (Minter, memorandum to Commissioner of Education, December 1978). These included concern that:

- the transfer of ESAA-TV out of EEOP might be viewed negatively by Civil Rights Advocates and Congress.
- The Program's transfer could be perceived as an attempt to weaken the program's desegregation thrust.
- Congress might see the move as not carrying out its intent.
- Minority contractors might see the move as an additional obstacle to overcome in securing funding.

Dr. Minter acknowledged the gravity of these concerns but expressed confidence that the integrity of the ESAA-TV Program could be maintained in the Bureau of Elementary and Secondary Education (BESE).

In 1980, a new Department of Education was created and the ESAA-TV Program was placed under the Assistant Secretary for Educational Research and Improvement, Dr. F. James Rutherford. It is located (together with ESAA-Radio) in the ESAA Broadcast Branch (Dr. Elwood Bland, Chief) of the Division of Educational Technology (Dr. Malcolm Davis, Director), which also includes the Educational Technology Development Branch (Dr. Frank Withrow, Chief). The Division is located within the Office of Libraries and Learning Technologies under Acting Deputy Assistant Secretary Dick W. Hays.

The Addition of ESAA Radio

The Education Amendments Act of 1978 authorized the funding of radio programming in addition to the continuation of television funding. ESAA-TV officials cited surveys from various regions of the country indicating that radio listening among elementary children is nearly nonexistent, although secondary school age children comprise a significant share of the radio-listening audience. The ESAA Radio series are to address the same broad content areas mandated by the ESAA legislation; i.e., "the reduction, elimination or prevention of minority group isolation; those needs resulting from desegregation; and/or deficiencies resulting from minority group isolation."

3.2 ADMINISTRATIVE REGULATIONS AND GUIDELINES

The authorizing legislation and the subsequent legislation (Education Amendments Acts of 1974 and 1978) are relatively brief regarding actual program operations. This brevity has had important implications for program operations both in what it did and in what it did not say. For example, the provision that ESAA-TV programs be made "reasonably available for transmission, free of charge" has led to some difficulty in determining the "reasonableness" of certain existing television industry standards regarding the payment of tape reproduction costs and the like. More significantly, some

ESAA-TV production contracts which have contained clauses specifying payments to production or talent unions for "residual" rights have raised questions of "reasonable charges." By and large, these problems have been handled through administrative action.

Many of the issues which have been problematic for the program, on the other hand, were not at all dealt with in the legislation. For example, the issue of the legitimacy of pre-production script review and clearance, which arose within HEW during the 1973 production season, does not appear to have been anticipated under the legislation and was resolved by administrative decision. In like fashion, the establishment of content area guidelines for procuring shows, the specification of appropriate deliverables under production contracts, the development of an appropriate HEW role in monitoring production activity, and the funding of promotion and distribution activities were not touched upon in the legislation and have been dealt with administratively with varying degrees of success.

Responsibility for developing regulations and guidelines rests with the administrative staff responsible for program management, i.e., ESAA-TV Program officials and, prior to January 1979, other BEEO officials charged with administering the Program. In 1979, ESAA-TV and Radio was governed by the regulations extant for FY 1979 and by the new FY 1980 regulations initially drafted by EEOP staff. Responsibility for further revisions of the FY 1980 regulations rested with OLLR in consultation with the Associate Commissioner of EEOP.

The following section briefly describes the basic ESAA-TV guidelines and their evolution from 1973 through 1979. Changes and modifications to the guidelines which have had a substantial impact on Program operations or which have been made as a result of a major controversy or problem will be discussed in greater detail in later sections.

3.2.1 THE BASIC DOCUMENTS

The first set of formal regulations governing the administration of the ESAA-TV Program was promulgated on April 24, 1973 (Federal Register 38:78 at p. 10101).*

These 1973 Regulations commenced by stating that production assistance would be provided in the form of grants (not contracts) and clarified the meaning of "programs of cognitive and affective educational value" as those "which teach concrete academic skills and encourage interracial and interethnic understanding" (Section 185.71 (a)). Additionally, these regulations stated that no more than five grants would be made under the Program during FY 1973.

The 1973 Regulations sought to procure two general types of programs: standard-length series and one-minute spots. Under the former heading, series were requested in any of the following content areas:

1. Bilingual/bicultural approaches to assisting children with English as a second language in the development of reading, writing and speaking skills and to instilling in both minority and nonminority group children an understanding and appreciation of each other's history and cultural background;
2. Supplemental or introductory instruction in basic reading and mathematics skills and concepts, art and music and basic science concepts; and
3. Instruction in family life-related academic skills directed particularly at secondary school age children.

Spots were invited in the areas of:

1. Dropout counseling and other approaches to the problems of dropouts;
2. Encouraging and enriching the understanding and appreciation of school age children for the art, music, literature and other cultural attainments of their own and other ethnic or racial groups; and
3. Reduction of interracial or interethnic tension and conflict.

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*These Regulations had already been released in draft form (on January 19, 1973) to serve as guidelines for the first round of ESAA-TV proposals.

These Regulations specified that not more than one grant was to be awarded in any one of the three series areas during a given fiscal year and that not more than two grants were to be awarded in any year for the production of spots. Also, the Regulations stated that not more than one grant would be awarded for programming directed toward a particular racial or ethnic group in a particular geographic area during any given year unless under special exception from the Assistant Secretary. The Regulations also stated that procedures to be followed by producers in making their programs "reasonably available for transmission, free of charge" were to be worked out in conjunction with the Assistant Secretary "upon completion of a designated portion of the proposed television programming."

Much of the remaining content of the 1973 Regulations dealt with details of the procurement process. The criteria to be used by HEW in reviewing ESAA-TV proposals and their relative weights were listed as follows, with explanation:

a.	Needs assessment	10 points
b.	Statement of objectives	13 points
c.	Activities	35-37 points
	Program content and design	10
	Staffing	12
	Facilities capability	10
	Supplementary materials (series only)	2
	Parent and community involvement	3
d.	Resource management	6 points
e.	Evaluation	5 points
	TOTAL	69-71 points

In considering needs assessment, it was stated that HEW would look for the extent to which the applicant had used test data and other objective evidence to establish the educational and other needs of the target population and the extent to which a numerical estimate of the potential target audience had been established.

Regarding the statement of objectives, applicants were directed to set forth "specific, measurable objectives in relation to the needs identified and describe (on the basis of modern research and development techniques) the issues and subject matter related to such needs."

Criteria concerning program content had to do with:

> The extent to which the proposed television programming promises to reach the expected or potential target audience and to encourage and sustain the participation, interest, and educational and other growth of such audience, by use of minority and nonminority group performers and by other means.

Concerning staffing, the criteria included "the extent to which minority group personnel are employed (or will be employed) in responsible positions on the development, production, and administrative staffs of the applicant."

The Regulations also specified that the Assistant Secretary was to award funds to acceptable applicants "in the order of their ranking on the basis of the criteria" set forth above until available funds had been exhausted. It was also established that the cost of production should be taken into account in the awards process.

Finally, the 1973 Regulations stated that the applicant would have to comply with the overall provisions of ESAA regarding the establishment and involvement of local advisory committees.

For FY 1974, USOE did not publish new regulations but, instead, circulated a procurement guide to interested applicants. The category of spots was eliminated, as planned, because the intention was to do this only once. HEW announced its intention to award up to seven contracts: not more than one in each of four National Series categories and not more than three in a new Regional Series category. The National Series categories included:

1. Expression Skills (designed to deal with "grammatical and linguistic deficiencies" among youngsters from so-called "disadvantaged" populations).

2. Cultural Programming (to help children from various minority groups become more aware of their varying cultures and of their cultural contributions to America as a whole).

3. Interracial and Interethnic Tension and Conflict Resolution to "clear up in advance the misunderstandings which various groups commonly entertain about each other" in newly integrated school situations).

4. Initial Reading Attack (to provide youngsters entering first grade with help in successfully negotiating their initial instruction in reading).

The Regional Series category was designed "to meet needs unique to a smaller minority group or subgroup population" (e.g., Native American tribes) or "to make it possible for an applicant with a limited production capability to have a greater potential for qualifying for a grant." The regional category was created because there was no way to justify the cost of full-scale national production for small groups. The term regional should not be taken literally. The definition in the authorizing legislation referred to groups with less than nationwide distribution across the country. Groups covered under regional categories can be geographically diverse. Also, contracts in this category were not to exceed $250,000 each. This amount was raised to $300,000 per regional series in 1976.

Although the 1974 procurement guide maintained the same proposal evaluation criteria and weights as had appeared in the 1973 Regulations, additional breakdowns were provided under some headings, and more specific examples of rating standards were provided to the applicants. For example, under criterion (c), "Statement of objectives," it was indicated that:

> Up to nine points (of 13) will be given for the extent to which the objectives meet the needs identified (under criterion (a)), with high points going to those that demonstrate the greatest correlations and are both measurable and realistic (i.e., up to 3 points each for being measurable, for being clear, and for being realistic).*

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*FY 1974 Procurement Guide, p. 7

Under criterion (e), "Staffing", it was stated that up to two points would be given "for those staffing patterns that employ the use of on-the-job training as it relates to the ESAA-TV initiative, while up to four points were to be allowed "where minority group personnel are in key positions such as writers, talent, producers, directors, project managers, and administrators." In short, the 1974 procurement guide generally made the treatment of the 1973 Regulations more explicit and provided additional guidance to offerors.

By 1975, however, new Regulations had been issued which significantly changed those of 1973. First of all, the 1975 Regulations (Federal Register 40:114 at p. 25172, June 12, 1975) changed the basis of ESAA-TV procurement from grants to contracts of assistance.

Second, Section 185.72 of the Regulations was amended to include an extensive set of new provisions governing the broadcast availability of completed ESAA-TV programs. For example, detailed specification was made of the minimum program usage rights which producers were required to "buy out" from talent unions involved in production. These included (a) six years of usage by public television stations, (b) six years of usage by a commercial station where there was no public television station serving a given coverage area or where all public stations in that area had excercised a right of first refusal on carrying the ESAA-TV program, (c) 12 years for rights for in-school use including transmission by educational-dedicated, local origination CATV channels and Instructional Television Fixed Service systems and (d) one broadcast in each of two three-year periods over commercial stations. It should be noted that there were no limitations for series produced in non-union organizations.

Third, Section 185.72 was also amended to provide that whereas the responsibility for making ESAA-TV programs reasonably available for transmission rested in the first place with the production contractor, "the Assistant Secretary (for Education) may assume the responsibility for making such arrangements if he deems such action appropriate." This provision gave HEW a potentially much stronger role in the distribution of ESAA-TV programs and made it possible for the government to assume responsibility for distribution in those instances where producers were not able to do so or where they were not interested. In fact, this has become the rule rather than the exception because most organizations producing ESAA-TV series were not able to or not interested in distributing and promoting series after the initial release because of the amounts of time and money required. The federal government intended that these series be used repeatedly over a number of years and distributed through as many channels as possible. Few organizations had the resources or interest in promoting and distributing series once the funding for the ESAA-TV project had ceased. By assuming responsibility for promoting and distributing all of the series under a few contracts, the government is able to take advantage of economies of scale and ensure use of the ESAA-TV series for a longer period than might otherwise occur.

Fourth, Section 185.72 was further amended to add a detailed specification of the deliverable items which were to be required of all ESAA-TV contractors. Fifth, and perhaps most important, a new section (185.77) was added to the Regulations which required the production of "prototypical pilot materials, at times specified by the Assistant Secretary" during each ESAA-TV contract. These materials were to form the basis for a "go/no-go" decision to be made by the government concerning further production. Producers were cautioned to inform all parties with whom they entered into agreements that the government reserved the right to terminate any production contract as a result of unfavorable pilot material review. In this fashion, the government reserved a potent means of assuring itself that the production qualities for which it had initially contracted from each producer were, in fact, those which it received before assuming financial liability for full-scale production. This provision did not have anything to do with the initial dollar amount of production contract awards. The government still committed a full scale production budget to each program at its outset. It did mean, however, that funding could be withdrawn on the basis of unfavorable pilot review. Section 185.77 also required that each contractor submit the results of its own evaluation of pilot materials along with the materials themselves.

Since the issue of government control over the content of ESAA-TV productions had been raised in the form of a question concerning the draft 1975 Regulations, these Regulations contained in their preamble a response on this issue. It said:

> The Assistant Secretary has responsibility for ensuring that assisted television programming serves the purposes of the Act and will, as the statute requires, be made "reasonably available for transmission, free of charge." Subpart H (the ESAA-TV Regulations) provides as much latitude to contractors as it is reasonable in light of this responsibility and program experience to date. The Assistant Secretary does not intend to exercise control over the content of assisted television programming except to ensure that such programming does not differ from that which was contained in a given proposal.

The 1975 Regulations also changed the designated content areas for ESAA-TV programs. Three new National Series categories were established:

1. "Improvement of written and oral expression by students at the secondary level with linguistic and grammatical deficiencies."
2. "Improvement of congitive skills of minority and non-minority group elementary school age children in one or more areas, such as mathematics, science, social studies, or language, including language skills of children from non-English dominant backgrounds."
3. "Fostering of interracial and interethnic understanding among elementary school age children."

The Regional Series category was maintained as in 1974. The Regulations again stated that not more than one program in each of the national categories and four in the regional category were to be contracted in any given fiscal year.

In addition, a new set of proposal review criteria and weights were established by the 1975 Regulations, as follows:

a. Needs assessment	10 points
b. Statement of objectives	15 points
c. Activities	63 points
Program content & design	33
Staffing	22
Supplementary materials	2
Advisory committee participation	6
d. Management	7 points
e. Formative evaluation	5 points
TOTAL	100 points

This set of weights substantially increased the emphasis placed upon program content and design and upon staffing from what it had been in 1973-74, while slightly decreasing the emphasis placed upon other criteria. "Facilities capability", which had appeared as an evaluation criterion in 1973 and 1974, was made a condition for eligibility in 1975 and thus dropped from the above list altogether.

The 1975 Regulations remained in force for two years, until superceded by the current 1977 version[*]. By and large, the 1977 Regulations (Federal Register 42:127 at p. 33902) closely parallel those of 1975. This version, however, established eight content areas for proposal competition (F.R. 42 No. 127, 185.72(a):

1. Additional programs of a national series (i.e., intended for national distribution) previously assisted under the Act (other than a series described in paragraph (a)(6) of this section);
2. A national series (i.e., intended for national distribution) other than a series described in paragraphs (a)(1) and (a)(6) of this section to improve the cognitive skills of minority and nonminority group elementary school age children in one or more areas, such as mathematics, science, social studies, or language.
3. A national series (i.e., intended for national distribution) other than a series described in paragraphs (a)(1) and (a)(6) of this section, to improve the cognitive skills of minority and nonminority group secondary school age schildren in one or more areas such as mathematics, science, social studies, or language;
4. A national series (i.e., intended for national distribution) other than a series described in paragraphs (a)(1) (a)(6) of this section, to foster interracial and interethnic understanding among elementary school age children.
5. A national series (i.e., intended for national distribution) other than a series described in subparagraphs (a)(1) and (a)(6) of this section to foster interracial and interethnic understanding among secondary school age children;
6. A national (i.e., intended for national distributors) children's bilingual series of cognitive and/or affective educational value. A bilingual series is a series consisting of programs which contain no more than 60 percent of its content in one of the two languages it offers;

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[*] An intervening set of ESAA-TV Program Guidelines was submitted for public comment on February 11, 1976 (F.R. 41:29 at p. 611), but was withdrawn before being adopted.

7. Up to three new "regional" series, intended for less than nationwide utilization meeting the special needs of subgroups of minority groups as defined in 185.02(f) which may be unique to a particular geographic region; or

8. Additional programs from up to two "regional" series previously funded under the Act intended for less than nationwide utilization meeting the special needs of subgroups of minority groups as defined in 185.02(f) which may be unique to a particular geographic region.

In addition, the 1977 Regulations contain another revision of the proposal review criteria and their weights, as follows:

a.	Needs assessment	10 points
b.	Statement of objectives	15 points
c.	Activities	66 points
	Program content and design	40
	Staffing	19
	Supplementary materials	2
	Advisory committee participation	5
d.	Scheduling	4 points
e.	Formative evaluation	5 points
	TOTAL	100 points

This revision is distinguished by the increased emphasis placed upon "Activities" and upon "Program content and design" in particular.

The 1977 Regulations remained unchanged in 1978. However, in 1979 a minor change in the subcategories of review criteria was made as a result of controversy over the fact that very few awards had been made to minority controlled firms and that none had been made to Black controlled firms. Program officials had recommended continuing a specific point breakout for each of the four criteria with this additional criterion receiving three out of the 19 points for staffing. After much internal debate, a decision was made to break out the staffing component into four subparts instead of the three in the 1977 Regulations (i.e., overall staffing and management plan, a plan giving reasonable assurance that minority persons from those groups designated for service in ESAA legislation will staff key creative, administrative, and executive decision-making project positions, and the extent to which provision is made for on-the-job training). Proposal reviewers were asked to consider the extent to which minority group persons occupy administrative and executive decision-making positions in the proposing organizations, in addition to the other three criteria.

This change in the proposal review criteria was published in April of 1979 in the RFPs for ESAA-TV series. The total number of points to be awarded for staffing remained 19. This would have aided minority controlled firms because few majority organizations have minorities in these positions.

3.2.2 PROPOSED 1980 REGULATIONS GOVERNING ESAA-TV AND RADIO

In April 1979, at the beginning of the transition period during which the ESAA-TV Program moved from BEEO to the Division of Educational Technology, the new administrators called a conference on ESAA-TV past and current ESAA-TV producers, public broadcasting representatives, and congressional and other policy makers concerned with educational television. The purpose of this meeting was to discuss possible changes in the regulations governing administration of the ESAA-TV Program in view of the opportunities for change provided by revisions to the ESAA-legislation in the 1978 Education Amendments act (Title IV of the Elementary and Secondary Education Act of 1965, as amended; 20 U.S.C. 3191, et seq.).

A number of changes in ESAA-TV administration and operations were suggested by the conference participants. There appeared to be the most consensus among producers that the existing regulations caused serious conflicts between a number of regulatory requirements and administrative practices. These resulted in lower quality TV series, and hampered the series' ability to fulfill legislative intent by securing wide viewing audiences and extensive school use of the series.

The new proposed ESAA-TV Regulations (announced in the June 29, 1979, Federal Register) represent a significant departure from the more complex and detailed regulations in effect previously. Subpart I, dealing with Television and Radio Contracts, substantially shortens and simplifies the regulations previously in effect and includes the production of radio programming.

According to the new proposed Regulations, the purposes of a contract awarded under Subpart I, #185.130 are to (a) develop and produce a children's television or radio program that (1) teaches academic skills or encourages interracial and intercultural understanding, or both; and (2) appeals to both minority and nonminority children; or (b) carry out ancillary activities designed to make these programs available for transmission and utilization.

The major addition to this subpart of the Regulations is the inclusion of provisions for carrying out ancillary activities designed to make the programs available for transmission and utilization. This latter provision was not explicitly a part of the legislation in the 1978 Education Amendments Act and has remained the subject of some controversy. Specifically, Senator James Perkins of the House Education and Labor Committee has argued that the ancillary activities Sec. #185,130(b) are not specifically mentioned in the legislation and, therefore, should not be funded under the appropriation for production. As this report is written, the final Regulations have not yet been approved.

Eligibility for participating in the ESAA-TV competition remains limited to public or private nonprofit agencies, institutions or organizations capable of providing expertise in activities authorized under this subpart and as specified in Section 611(a)(1); and in 20 U.S.C. 3201(a)(1).

Section 185.132 describing authorized activities of the proposed rules has been considerably shortened and, in addition, authorizes specified ancillary activities (Section I 185.132(b)) including:

(1) duplication of tapes and other materials to meet broadcaster and other needs;
(2) promotion of viewership or listenership;
(3) promotion of carriage by commercial broadcasters; and
(4) promotion of use by schools and others.

Section 185.134 of the proposed rules lists the requirements for the selection of contractors responding to requests for proposals in specific areas which will be announced by the program staff each year. These requirements are essentially the same as those in previous regulations and include restrictions on charges to users, talent union agreements and tryouts, and the disclaimer. These requirements are stated in somewhat simpler language than in previous regulatons but are the same in content.

Section 185.135 lists special requirements for offerers. These requirements include provisions for usage rights and agreements with talent unions, and disclaimers that should be carried with each radio and television show produced.

These new regulations give the ESAA-TV Program considerably more latitude in deciding which programmatic needs will be addressed, and further remove from the contractors, except for local education agencies(LEAs), the necessity of assembling the large project advisory committees.

The previous requirements for a Project Advisory Committee have been changed considerably. Contractors are now required to form Program Review Boards and consult with them as needed, in contrast to the previous requirements that the review board meet quarterly. In addition, the very rigid and specific requirements governing the constitution of the Project Advisory Committee have been deleted.

The current Regulations and RFPs call for a Program Review Board that is composed of known consultants, including but not limited to minority human relations specialists, child development specialists, educators and film and television professionals. The contractors must also insure that the board will contain members whose ethnicity or experiences are relevant to the central theme under production. Contractors must convene the board at the beginning of the contract and periodically, at their discretion, as needed during the life of the project. The review board function is advisory and will only make judgements and recommendations about the technical quality content.

LEAs (very few of which applied for ESAA-TV grants and contracts) must still comply with the requirements listed under Subpart B, Section 185.10, of the Act which specifies the requirements for LEAs.* Contractors who are Local Education Agencies with target audiences including secondary school students, must meet a special requirement that is part of the overall ESAA legislation: that the total committee be made up of one-half student membership and the student membership be made up of equal numbers of non-minority group members and members from each minority group substantially represented in the target audience.

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*Federal Register, Vol. 44, No. 127, Friday, June 29, 1979. Proposed rules, p. 38367.

The proposed 1980 Regulations have also dropped the requirement that bilingual series must have no one language used more than 60 percent of the time.

3.3 PROCUREMENT OF ESAA-TV SERIES

3.3.1 DETERMINATION OF PROGRAM CONTENT AREAS

The selection of program content areas and the levels of funding for each year of ESAA-TV awards have been determined, in part, by the legislation which specifies that the program procure series of cognitive and affective educational value which will support the purpose of the ESAA legislation. That is, series which "meet the special needs incident to the elimination of minority group segregation and discrimination among students and faculty in elementary and secondary school," and "encourage the voluntary elimination, reduction or prevention of minority group isolation in elementary and secondary schools with substantial proportions of minority group students."

Within the constraints of the legislative requirements, the decision about specific categories in which programming will be solicited have been made by program staff and other administrators within the USOE. These decisions were submitted to the Assistant Secretary for Education for approval and, upon receipt of approval, were announced in the Federal Register.

With four exceptions which occurred during the first three years of the Program operation, Program administrators have attempted to define categories of series broadly. Four instances in the history of the Program included specific targeting of content areas. These were:

- In FY 1973, proposals were solicited for the production of one-minute "spots" designed to reduce interracial or interethnic tension and conflict; and for "Instruction in family life related academic skills directed particularly at secondary school age children." This solicitation resulted in the production of the series GETTIN OVER.

- In FY 1974, proposals were solicited for the production of series designed specifically to address "Interracial and Interethnic tension and conflict (to clear up in advance the misunderstandings which various groups commonly entertain about each other) in newly integrated school situations" and for "Initial Reading Attack (to provide youngsters entering first grade with help in successfully negotiating their initial instruction in reading)." The first solicitation resulted in the production of AS*WE*SEE*IT. The second procurement was cancelled because no acceptable proposals were submitted.

- In FY 1975, proposals were solicited for the production of series designed to address "Improvement of written and oral expression by students at the secondary level with linguistic and grammatical deficiencies." This solicitation resulted in the production of WATCH YOUR MOUTH.

However, in recent years, ESAA-TV Program officials have attempted to make the series categories as broad as possible, thus allowing producers more latitude in designing series. For example, the 1977 Regulations authorize eight categories of new and continuing series which fall under four basic series. This four-part breakdown includes series which are intended for elementary and for secondary school students and are aimed at improving cognitive skills of minority and non-minority children or are intended to address affective needs, e.g., fostering interracial and inter-ethnic understanding.

After the first few years of the program's existence, examination of the patterns of awards and of series already produced revealed some imbalances. Imbalances occurred in the types of series being produced and (an unintended circumstance) in the fact that a few firms tended to be successful in subsequent competitions. The latter circumstance created an unintended "lock" on ESAA funds, thereby restricting the development of new ideas and talent. Specifically, by 1975, ESAA-TV officials became aware that there was a disproportionately large amount of programming targeted towards Spanish-Bilingual series and toward series for elementary school ages, in contrast to the amount of programming in other content areas and for older target audiences. They attempted to correct this imbalance by creating categories which would ensure the continued development of bilingual programming but prevent greater imbalance, and by creating cognitive and affective categories under which series must be targeted towards secondary school age children.

Regarding the unintentional "lock" by a few consistently successful firms, the ESAA-TV officials created "new" and "continuation" categories. For a series to be considered under a continuation category, it must retain the same title and format, e.g., single storyline dramatic series may not become series of vignettes or adopt a modular format or change major character concepts; a situation comedy cannot change to a dramatic series and still be considered under the continuation category. Similarly, a modular series which changes the format of more than one-third of the modules substantially cannot be considered a continuation series. Regardless of format and content, to be funded under the continuation category, a series must address essentially the same target age audience, the same needs and objectives, and may not change the length of the individual program. The one category where new and old series could compete was national bilingual programming since bilingual series were excluded from competing in any other category (including national continuation series). This would assure that at least one, but not more than one, bilingual series would be funded each year.

Criteria were also developed to assist Program staff in deciding whether a proposal submitted for a new series is, in fact, a continuation of a previously funded series. In summary, for a series to be considered "new", there must be a substantial change in the age of the target audience which is reflected by significant changes in educational content, needs, objectives and format of the proposed new series.

FY 1980 Procurements

The ESAA-TV procurements for FY 1980 reflected the changes in the new proposed Regulations (as of July 1980 they had not been officially adopted). The procurements were issued in two parts. The first part (RFP-80-66A) requested proposals for two new national series (intended for nationwide distribution):

- A National Bilingual Chidren's series, where a bilingual series is defined as one in which no one language is dominant; and

- One (1) national multicultural series (intended for nationwide distribution to foster inter-racial and inter-ethnic understanding among elementary school age children. The series is to be designed to deal with real life contemporary situations to which elementary school age children can relate. Both national series are budgeted at forty (40) person-year efforts.

The second part of the RFP, 86-66B, requests proposals for production of pilots for children's television shows in two categories--Elementary and Secondary. Offerers are eligible to bid on more than one production, and a single offerer could receive more than one award. Under these procurements the ESAA Broadcast Branch will make:

- One to three (3) awards for the production of a 15- to 20-minute pilot videotape that relates to a topic or situation that reduces, eliminates, or prevents minority group isolation. Elementary school age children are the intended target audience.

- One to three (3) awards for the production of a 15- to 20-minute pilot videotape that relates to a topic or situation that reduces, eliminates, or prevents minority group isolation among secondary school age children.

Both the elementary and secondary school age group pilots are budgeted at up to 1.25 person years for each up to 3 awards in each category.

The procurements for FY 1980 have been the subject of considerable political controversy. In an attempt to make the program more responsive to the needs expressed by the users (broadcasters, distributors, school systems), the current ESAA Broadcast Branch managers held a number of discussions and meetings with producers, ITV users, officials at the Public Broadcasting Service, the Corporation for Public Broadcasting and others. Whereas prior to the 1979 reorganization the ESAA-TV Program had been somewhat isolated from the rest of the non-commercial television production and broadcast communities, the current Program managers attempted to arrive at a coordinated (but not formal) plan to meet assessed needs that were still unmet by current programming.

This attempt has been thwarted, to some extent, by political pressures applied within and outside of the USOE. For example, money for broadcast carriage and audience promotion was pointed out by virtually everyone knowledgeable about the ESAA-TV Program as the most pressing need. The funding for the Program remained at $6.45 million during the last four years in a time of rapidly increasing inflation. Program managers made a decision to cut back on production so that they could put more fiscal resources into promotion to increase the likelihood that the series would reach their intended audiences. The proposed spending plan for the ESAA Broadcast Branch called for two one-hour specials dealing with selected needs chosen from among a long list of needs suggested by broadcasters and educators. These programs were to be designed for in-school use as well as for national viewing and were to be supplemented with teacher's guides. The original plan also called for the production of one national elementary multicultural series, a national secondary series (funded at a lesser amount), targeted to specific needs such as the contributions of and roles of Hispanics and Native Americans in Western America. In an attempt to be responsive to other needs and criticism that the previous procurement process was weighted against smaller contractors or riskier or more innovative projects (e.g., because of the larger amounts of money that were irrevocably committed with each award), the spending plan called for the funding of a series of 15- to 20-minute pilot programs which would then be eligible to compete for full funding in FY 1981. This plan was implemented.

In addition to continuing the funding of the commercial carriage promotion campaign, officials had also planned to continue and perhaps increase the funding for the home viewership promotion campaign. As a result of pressures both external and internal to the USOE, a national elementary bilingual series was added to the FY 1980 procurement list, and the two-hour-long special topic programs and the viewership promotion effort were deleted. Also planned in an attempt to secure wider distribution and availability to the target audience was a procurement which would have called for a contractor to review the already produced ESAA-TV series and consider ways of combining some of the short (regional) series with common themes into longer series packages which would be easier to syndicate. For example, several of the ESAA-TV regional series dealing with Asian Americans (e.g., PACIFIC BRIDGES, PEARLS, THE NATION BUILDERS) and dealing with Native Americans (PEOPLE OF THE FIRST

LIGHT, REAL PEOPLE) could be syndicated as a combined package similar to PBS's Masterpiece Theater, which serves as an umbrella for individual shows and series of different lengths. Thus, combining short but related series and marketing them so that a programmmer could fill a 13- or 26-week time slot would increase the probability that the shorter series would be carried and that they would receive better time slots. This plan was not implemented because of a lack of funds in FY 1980.

3.3.2 PROPOSAL SOLICITATION

Once program content areas and numbers of series to be solicited in each have been determined for a given fiscal year, potential bidders are notified about the solicitation. Over the past five years, the master mailing list (which has been computerized) has grown from 450 to over 4,500 names. In addition, announcements of all solicitations are placed in the Federal Register to ensure full public knowledge of each solicitation.

The procurement "package" (now an RFP) which is sent out includes a notice of the closing date, a summary and explanation of the Regulations governing ESAA-TV, a copy of the actual Regulations, application forms, a copy of the ESAA-TV legislation and a cover letter. Applicants are generally allowed three to four months to prepare proposals. As specified in the legislation, only public and private non-profit organizations are eligible to compete for ESAA-TV funds.

As part of the procurement "Announcements" procedure, ESAA-TV Program staff have offered extensive on-going technical assistance to potential bidders. This has been done in several ways:

- Sessions scheduled at the OE regional offices about two weeks following the announcement mailings which were conducted by Drs. Dave Berkman and Tom Fegan up through FY 1979.
- Technical assistance sessions at conventions attended by potential applicants, such as the NAEB Convention.

- Briefing for producers on an individual basis at the OE offices, by Dr. Dave Berkman, whenever a request for a briefing was received.

- Group briefings for classes of potential proposers. For example, in cooperation with the Media Office of the NAACP, ESAA-TV officials have held two sessions in New York and Chicago for Black producers. More of these sessions are planned and, in addition, plans are being made to conduct technical assistance briefings with representatives of Black colleges in several cities.

The last category of technical assistance briefing was added in response to a number of complaints that only three minority controlled producers had been funded. Program officials hoped to increase the number of proposals from minority controlled firms and institutions and to help the applicants prepare more acceptable competitive bids.

3.3.3 EVALUATION AND AWARD PROCEDURE

The evaluation and award procedure discussed here describes the general process for ESAA-TV procurements up through fiscal years 1977 and 1978.* Once the completed proposals were received in Washington, they were subject to four separate types of review:

- administrative review;
- panel review for quality;
- Office of Civil Rights review; and
- subsequent to final funding decisions, the highest-ranked proposals will be subject to budgetary review by the Program Officer and Contracting Officer prior to commencing negotiations.

Administrative review involved checking the validity of the proposal format and the eligibility of the offeror under the Regulations. This activity also included checking for missing and illegible data and communicating with the offeror concerning any apparent problems discovered. In addition, administrative review was used to determine the number of points (out of four) to be awarded offerors for the on-the-job training aspects of their stafing plans. These points were allocated such that one point (for a national series) was awarded to each single position (or sequence of different positions) proposed for staffing throughout the length of the project by a trainee who, as a result of filling this position, will have gained experience s/he might never have obtained, thereby becoming qualified to assume a new level of responsibility within the television industry.

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*Because the Program now resides in the Division of Educational Technology, and because series were procured through RFPs for fixed price contracts, rather than contracts of assistance, the procedures have changed considerably in the past two years.

The second and most basic type of review was carried out by the Review Panel for Quality, and consisted of determining how many of the remaining 96 evaluation points (after four had been determined in administrative review) were to be awarded to each proposal.

Until FY 1979, the panelists were selected by the Associate Commissioner, EEOP, subject to the approval of the Deputy Commissioner for Elementary and Secondary Education. The guidelines also indicated a variety of minority group organizations with concern for broadcasting and/or intergroup relations with which the Associate Commissioner was directed to consult in making his panel selections. The Program administrators foresaw that due to the relative scarcity of qualified reviewers meeting the above criteria, a reviewer might possibly be assigned a proposal from an organization with which s/he had a prior professional connection. In such cases, reviewers were bound to disqualify themselves from reading those specific proposals, although they could continue to serve on their respective panels regarding other proposals.

The guidelines specified a methodical process for each panel's reading activity, including a randomized start point for each panel. Panelists read and rated each proposal independently. As each panelist completed a standard rating form, keyed to the evaluation criteria and their weights, a member of the EEOP/SPB staff reviewed the form for consistency with the criteria (e.g., it is improper for a reviewer to "dock" an offerer under two separate criteria for the same deficiency). If this review detected an error, the reviewer was so informed and asked to revise his/her rating appropriately.

Once all rating forms on a given proposal were completed by the panel, they were delivered to a Program Officer of the SPB staff who, together with a representative from the Grants and Procurement Management Division (GPMD), tabulated the points awarded each proposal. Final rankings for each proposal were established by taking the means of the points scored on each criterion and summing these to get an overall score.

Once all proposals were scored, the final ratings were arrayed from the highest to the lowest in each content area category and made part of a "Concurrence Memorandum" which the Chief of the Special Projects Branch transmitted to the Associate Commissioner, along with his recommendation as to which proposals merited funding. From 1973 through 1978 (the period of this review of procurements), the recommendation always followed the panelists' rank orderings. Once the Associate Commissioner concurred in this recommendation, final concurrence was sought from the Deputy Commissioner, BESE. (During the period from 1973 to 1978 the Deputy Commissioner always concurred with the recommendations.) At this point, the Office of Civil Rights was notified as to the identity of potential contractors and was allowed 10 days to clear these offerors.

Once concurrence of the Deputy Commisioner, BESE, was received, the organization which submitted the highest-ranking proposal in each content category was notified by the SPB to appear in Washington for a one-day negotiation session. At the same time, unsuccessful offerors were notified by letter of their non-funded status and offered an opportunity for a debriefing in which they could get a copy of the panelists' comments with names removed and meet with Program and Grants and Procurements Management Division staff.

According to the guidelines, negotiations with selected offerors ordinarily involved four participants: for HEW, a Project Officer designated by the Chief of the Special Projects Branch and the Contracting Officer, and for the offeror, the proposed project director, accompanied by the business manager or person with primary financial responsibility for that organization.

Issues discussed in negotiations included both program and cost issues. The pertinent language from the 1977 Regulations reads as follows (Section 185.74 (f)):

> In determining amounts to be awarded to proposers for funds under this subpart (ESAA-TV), the Assistant Secretary shall consider the additional cost to each proposer of effectively developing and producing its proposed television programming, in relation to the amount of funds available under this subpart and other proposals for such funding pending before him. The Assistant Secretary shall not be required to approve any proposal which does not meet the requirements of the Act or this part, or which sets forth proposed television programming of such insufficient promise for achieving the purposes of the Act that its approval is not warranted, or which sets forth projected costs that are unreasonable in relation to projected outcomes, or which is not supported by a record of past activities engaged in by the proposer or its officers or employees indicating capability for implementing the proposal.

Thus, one major area of negotiation consisted of efforts by the government to get the offeror to modify the scope of his proposal in order to fit its total cost within the budget previously set aside by USOE for the procurement. Other areas for discussion might consist of program or content questions raised by the panelists during their quality review of the proposal, and the reasonableness of the cost estimates for various items or functions connected with the production process. In this connection, the Chief of the ESAA Special Projects Branch (within which the ESAA-TV Program resided) indicated that it was very important that at least one person on the government's negotiating team have intimate familarity with the mechanics and technology of television production in order to make professional judgments regarding the reasonableness of cost elements proposed.

If negotiations were successful (and all past negotiations except two have ended this way), an "assistance-type contract" was signed between USOE and the producing organization.

In addition to requiring a standard set of deliverables (as listed in the Regulations) from each contractor, the contract mandates the production of monthly financial and technical progress reports by each contractor, as well as quarterly progress reports and a final narrative report concerning overall achievements under the project. The final report is to aggregate and summarize information contained in the monthly narrative reports and contain the results of the contractor's final evaluation of the project (e.g., summarization of contract operations and products). In addition, the final report provides an accounting of all monies expended under the project.

Some of these negotiation procedures changed in 1979 as a result of the procurement process changing from "contracts of assistance" to fixed price contracts procured under Request for Proposals (RFPs). For example, although ranked proposals were still by a panel of peers, negotiations were conducted with all finalists falling within a competitive range in each funding category, and all final technical recommendations for contract awards were made to GPMD by BESE staff.

3.3.4 ISSUES SURROUNDING THE PREVIOUS PROCUREMENT AND AWARD PROCESS

Despite the mailing list, the regional presentations to potential applicants, and the open-door policy in Washington, submission of proposals in ESAA-TV competitions appeared to be limited to a relatively small number of different kinds of organizations. Applicants in the national series competitions appeared to be predominately large established organizations with considerable financial resources and experience in proposal writing and production, such as large member-supported public television licensees and well established independent production organizations. There has been more variability in the kinds of organizations that applied in the regional competitions. However, the most consistently successful applicants in both competition categories (e.g., winners of multiple awards) tended to be the public television licensees and well established independent production organizations. There were, however, more successful bids in the regional competitions from less experienced groups such as state education agencies, university broadcast licensees, and coalitions of community organizations and licensees.

In recent years there have been complaints from representatives of minority controlled production organizations that despite the minority orientation of the ESAA-TV Program, until 1979 only one minority controlled organization (BCTV) had been successful in a national series competition. The experience and considerable expense involved in preparing competitive proposals have been cited as major problems for independent minority controlled firms. There have been two programmatic responses to these concerns. The first was an addition to the proposal rating criteria specifying that full points for project staffing can only be awarded if firms have minority persons occupying key administratiave positions in the organization.

The second response was the scheduling of briefing sessions (in addition to those regularly held in four or more of the HEW regions) held in locations where minority producers and other organizations are more likely to attend.

A number of critics point out that organizations can win if they employ skillful proposal writers even if they have had little experience with the kind of television production they propose to do for ESAA-TV. Awards are based on panel ranking of written proposals (except in the continuation categories) which place 25 percent of the weight on academic needs assessments and statements of objectives, 40 percent of the weight on written plans for content and design, and 23 percent of the weight on staffing and scheduling. This has led in the past to the problem of an organization which has had serious problems delivering work of the desired quality on time and within budget winning funding in successive years without delivering a satisfactory product. This particular problem was dealt with during the contract negotiations, once review panel rank orderings were determined. However, this process tends to delay negotiations with second-place applicants should negotiations fail to conclude satisfactorily with those ranked first.

Although the former ESAA-TV program director argued that requiring samples of work and allowing a previous work record to be considered as part of the official review process would put smaller and minority organizations at a disadvantage, there is no evidence that this would have been a strong determining factor in the outcomes of the rankings during the early years. In the national category competitions in particular, rankings of the top competitors were extremely close and were usually between two large, well established organzations. In this kind of situation, it is possible that a system which provided the review panel and USOE officials more latitude in taking into account the track records of new applicants and the kind of work they were likely to produce would better serve the interests of the ESAA-TV Program. (In the continuation categories, copies of shows from previous series must be submitted with proposals.)

3.4 ACCOUNTABILITY OF PRODUCING ORGANIZATIONS

3.4.1 PROJECT MONITORING

Until January 1979, the responsibility for monitoring the progress of ESAA-TV contracts rested with BEEO/Special Projects Branch and the Grants and Procurement Management Division in Washington, D.C. In January 1979, responsibility for all but two of the ongoing contracts were shifted to the Division of Educational Technology. Currently, the monitoring process is conducted according to the procedures outlined in the Administrative Guidelines issued in January 1977.

Under these guidelines each contract was assigned a Program Officer by the Chief of the Special Projects Branch of BEEO. It was the responsibility of each Program Officer to:

- Ensure that all contractor reports are received as scheduled;
- Review the monthly narrative and financial reports received from the contractor;
- Transmit copies of the monthly financial reports to the Finance Officer and the Contracting Officer, together with recommendations for payment of monthly contract costs;
- Recommend to the Contracting Officer a decision on post-pilot continuation for a contract, after having reviewed the pilot materials delivered by the contractor for this purpose; and
- Make at least four on-site visits to the contractor during each contract year, in order to check the contractor's performance against the contract work statement.

Regarding site visits, the administrative guidelines state that a plan for these visits should be drawn up by the Program Officer assigned to each contract and approved by the Branch Chief, who may also assign other persons to accompany the Program Officer on these visits. The guidelines state that an actual on-site review should include:

- Comparison of actual performance against scheduled and reported performance, with any variances to be reported to the Contracting Officer;

- Checking changes in programmatic performance which may affect financial status, personnel, or over-extension of facilities;
- Verifying that the number of employees charged to the contract are actually performing work under the contract and that the number of personnel assigned are in fact necessary to fulfill the contract requirements; and
- Verifying compliance with assurances, especially relating to advisory committee participation.

If satisfactory performance is found, this is to be confirmed with a follow-up letter to the project director after the site visit. "If contract modifications are necessary," the guidelines state, "this step must await review and approval by the Contracting Officer. In delinquency situations, the follow-up letter will be handled jointly by the Program Officer and the Contracting Officer."

If a contract modification was desired by the contractor (for example, to extend the deadlines for deliverables, or to change the nature of the products to be delivered), he was to advise the project officer of this in writing. The project officer would then transmit the request to the Contracting Officer, together with his recommendations as to whether the proposed change should be incorporated into the contract. In addition to the required monthly reports which were written for and to the project monitor, producers were required to prepare quarterly reports for the Project Advisory Committees. The project officer's review of the quarterly narrative reports also included reviewing comments on these reports which had been prepared independently by the local advisory committee associated with each project. That is, each contractor was required to prepare a draft of each quarterly report and deliver it to its advisory committee at least five days before the next committee meeting. Advisory committee members then had 10 days following the meeting to send their comments on the report to the contractor, who then appended these comments to the report that was transmitted to Washington.

3.4.2 PROJECT ADVISORY COMMITTEES

The Project Advisory Committees (PACs) played a potentially important role in project monitoring, given the explicit desire of the Program and statements in the Regulations that Program officials cannot make decisions affecting programming content. Chosen, as they were, to represent the interests of the constituencies served by the series, their presence constituted a potential check on the production process. Although they served in a strictly advisory capacity some played active and important roles in the actual production process. These are discussed in detail in Chapter 4, dealing with the production of ESAA-TV series.

3.4.3 ISSUES SURROUNDING MONITORING

Prior to the ESAA-TV Program move to OLLR/DET, efficient monitoring was hampered by the fact that the four ESAA-TV project officers (other than Dr. Berkman) had no media experience other than that acquired after they became TV project monitors. Given that ESAA-TV project monitoring was only one-quarter of their job responsibility, it was not surprising that the project monitors, other than Dr. Berkman, were not very knowledgeable about the technical aspects of television production and had to rely on Dr. Berkman for advice about technical and cost issues.

An additional problem, resulting from the ESAA-TV Programs' administrative locus within ESAA and BEEO, was that the project monitors were primarily ESAA staff and the majority of their other responsibilities were in ESAA activities which dealt directly with desegregation rather than with television. This situation posed a potential double bind for the project monitors and for the Program administration. All of the project monitors were carefully briefed and instructed about the restrictions on their roles as monitors of television projects; i.e., producers enjoy First Amendment rights, and monitors must refrain from commenting on content in their review of project activities. However, as staff whose primary allegiance was to ESAA, monitoring of TV series may have posed some conflict and difficult decisions about whether projects were actually furthering the intent of the ESAA legislation in their content development or operation.

Monitoring of progress in the production of series is one of the most sensitive aspects of ESAA-TV Program administration and requires a delicate balance between ensuring that television series of acceptable quality are being produced on schedule and that producers are not subject to content control. Both the official administrative manual for educational television projects which prescribes the role of ESAA-TV project monitors, and the Program Regulations state that the government will not engage in script review or film review or any other form of content control. ESAA-TV, like Children's Television Workshop, has been specifically exempted from content review by the Office of the Assistant Secretary for Public Affairs. However, even these very specific regulations and guidelines do not reassure critics of government involvement in television production who feel that all awards should be administered as grants with no government monitoring whatsoever. ESAA-TV is extremely sensitive to the PBS demand that there be no content control, and program officials have designed their procurement and administrative procedures to comply with PBS broadcast standards.

Since March 1971, PBS has been formally administering a policy on program underwriting which was developed as a joint effort among CPB, PBS, and the major producing stations. The policy was quite general in its terms but specified that underwriting of programs would not be accepted from an organization having a direct and immediate interest in the program. For example, underwriting of a program about the benefits of gardening would not be accepted from a seed company. The standards did, however, state that "what constituted sufficiently direct and immediate interest to be disqualifying" would be judged according to the facts presented in each case. The 1971 standards also stated "that the control over content and scheduling must remain the exclusive province of CPB, the program producing agency, PBS, NPR, and local licensees; and no control over these matters could be exercised by any underwriter." Thus, since the beginning of its distribution services in 1970, PBS closely monitored these standards in order to protect its image as an agency independent from commercial, private or government control. Although the Office of the Assistant Secretary for Public Affairs within the USOE had attempted to exercise content control and script review over the first round of ESAA-TV procurement, they were prevented from doing so by the Office of the General Counsel at the USOE, and with the exception of some public service announcement spots which directly promoted desegregation and were funded by an agency with a direct interest in content, all ESAA-TV series have passed the stringent PBS standards and were found acceptable for broadcast (although some earlier series were rejected because of other programming considerations which will be discussed later).

In 1976, PBS issued an updated and more thorough definition of its standards and decisions,* taking into account the concept of perception of editorial control which was of particular concern when the agencies of the federal government were the underwriters. The standards remained strict but included more provisions for consideration in making their decisions, such as the agency regulations and procurement processes (e.g., specifically stating that there would be no content review, and the inclusion of intermediary groups such as advisory panels in making selections), and the monitoring and accountability processes. No ESAA-TV series has been refused by PBS or any of its member stations on the grounds of government interference or content control. Other Federal agencies have ignored PBS and insisted on content control, but have placed no restriction on advertising or carriage which might limit the distribution of their programs to PBS.

3.4.4 DELIVERABLES

Contracts are required to deliver the following items:

- One master two-inch color highband videotape of each production in the series,
- Two first-generation two-inch highband color videotape dubs of each production in a Regional series; or four first-generation two-inch highband color videotape dubs of each production in a National series;
- One 3/4-inch cassette tape of each production in the series,
- One 3/4-inch cassette tape of a pilot program (except in the case of continuation series),

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*National Programming Funding Standards and Practices, Public Broadcasting Service, April 1976.

- Three one-minute promotional spots, with a 30-second lift-out of each, to be delivered as a composite tape of all six spots on a two-inch highband color, master videotape;
- Five copies of teacher-guide material consisting of one typewritten page in final form for each program in a series;
- Five copies of pilot program test results; and
- One set of final scripts (scripts are delivered only after all production is completed.)

All of the above must be delivered to the Assistant Secretary, except that one set of first-generation two-inch highband color videotape dubs may be retained by the producer to implement distribution.

Early in the project's history, there was concern expressed, especially by PBS, about script delivery and delivery of tapes because of a potential threat of government suppression. There was an early attempt on the part of OASPA to review scripts, in order to ensure that nothing would be produced which would embarrass the government. The first ESAA-TV grants were under existing HEW rules prescribing that all audio-visual materials be reviewed before release. However, within one month after the grants were signed and before any scripts were written, ESAA-TV series were exempted from this requirement. After much negotiation, it was agreed and made part of the 1975 Regulations that all ESAA-TV shows would carry a disclaimer* stating that the Assistant Secretary for Education "does not intend to exercise control over the content of assisted programming except to ensure that such programming does not differ from that which was contained in a given proposal (46 F.R. 25172)." These and all subsequent Regulations stipulate that one set of completed scripts should be delivered to the government only after all production is completed. Thus, USOE has never reviewed scripts. The stipulation that the producer may retain one set of first-generation two-inch highband tapes protects against the possibility of government suppression of the shows.

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*All ESAA-TV series (and individual shows) must carry the following disclaimer: "This program was produced by (Name of Contractor) under a contract from the U.S. Department of Health, Education and Welfare Office of Education. The content of this program is the responsibility of the contractor and no official endorsement by the Department, or the Office of Education, is to be inferred.

3.4.5 GO/NO-GO CHECK POINTS

When funds to produce an ESAA-TV series are awarded, all of the money needed to complete the entire series is put into place. However, as an additional means of ensuring accountability, funds are actually awarded in two stages. Producers are required to produce prototypical pilots, and there is a go/no-go decision point based on review by USOE ESAA-TV Program administrators. This decision is based on the production quality, adherence of the pilot to the proposal, and the results of a formative evaluation of the pilots.

In the formative evaluation, pilots are tested primarily for attention and appeal to the target audience, some attention is given to viewers' cognitive gains based on viewing the pilot. If the pilot and test results are found to be acceptable, producers are authorized to proceed with production of the remainder of the series. At times producers have been asked to make and test a second pilot show or to make changes if the original material is judged to be of marginal quality. This method of funding puts the burden of proof on the government when the series refunding is withheld. To date, only one series has been cancelled as a result of failure to deliver technically acceptable material (AQUI Y AHORA produced by Young Film Makers Inc. of New York).

The design of the formative evaluations of the pilot and the costs allocated to these evaluations are a matter of negotiation between USOE officials and the winning producers. As a general rule of thumb, national producers are advised to reserve about $75,000 for this activity and Regional producers about $10,000. Most producers do not spend these amounts. With regard to the size and composition of samples, selected Program officials suggest up to 1,200 respondents for the national series and 400 for the Regional series. They also suggest that the samples should be reasonably representative of the series' target audiences. Producers have the option of conducting the evaluations with in-house staff, or letting subcontracts to other organizations for the research. This is discussed further in Chapter 4, which deals with the production of the ESAA-TV series.

3.4.6 SCOPE REDUCTIONS AND "IMPLICIT OVERRUNS"

All ESAA-TV contracts or agreements are based on a fixed price per series. This was true of the first year, when ESAA-TV series were procured under grants, and subsequent years when they have been procured under contracts-of-assistance (through 1978). The fixed prices for regional series are announced in the Regulations. The first regional series were funded at $250,000 for six shows and the later ones (as of 1977) at $300,000 for six shows. As described above, one of the major cost factors in production, talent union fees and residuals, was handled administratively through talent "buyout" regulations. That is, all rights are bought up front at the time of production and are taken into account in the negotiated budgets.

Despite the buyouts, however, unanticipated union rate increases or strikes can have a serious impact on the series budgets. Because no overruns are allowed, when producers feel that there have been catastophic events which significantly affect their planned resource allocation, there is usually a request for a scope reduction. These have been made in several cases and are discussed more fully in Chapter 5, Financial Analysis.

3.4.7 IN-KIND FUNDING

There are two kinds of in-kind funding relevant to ESAA-TV series. The first is planned in-kind funding. In this case, producers decide that they are unable to produce the series they propose for the amount that the government will spend, and guarantee during contract negotiations that they will find support elsewhere that will enable them to deliver the series described in the contract. In other instances, producers may cut costs or hold costs down by contributing to the costs of production from other sources, such as grants from foundations, or by soliciting services from volunteers, etc. This latter type of in-kind funding is not part of the contractual agreement. It is voluntary on the part of the producer and may allow greater expenditures than originally budgeted in some areas, or make up for overruns in others.

The second kind of in-kind funding is unintentional, or at least unplanned. In these instances, producers pay for or donate services or facilities that would be considered legitimate budget items under the contracts. This in-kind funding is less well documented than the former because the producers often do not know that they are doing it. This is also treated in Chapter 7, below.

3.5 SUMMARY

The purpose of this chapter was to present a review of USOE policy and practice. In this review, USOE policies and practices were examined to assess the extent to which:

- administrative and regulatory actions were essentially in agreement with legislative and statutory requirements;
- administrative decisions have expanded, limited, or otherwise deviated from the original thrust of the ESAA legislation; and
- areas of significant disagreement or mismatch between the mission interests of ESAA-TV and the interests of production, distribution, and broadcasting organization whose participation is sought.

The overall assessment of USOE Policy and Practices and their impact on production, distribution, and broadcasting organization will be discussed at greater length in Chapter 10. This chapter described the evolution of the ESAA-TV Program, its internal regulations, guidelines, and operating procedures which determined the response of producer organizations, and the kinds of products that were produced with ESAA-TV funding, and to some extent determined the response that the Program's products would receive from broadcast and other distribution organizations.

1. Background and Organization of the Program

The ESAA-TV Program is one part of a larger program with a specific mandate to assist with desegregation efforts. This led to legislation that deals only briefly upon operational issues that are critical in the television

82

production and broadcast industries. Issues that have been dealt with successfully through the administrative process include:

- the lack of a procedure for dealing with payment for residual rights (a standard educational buyout rate was established with talent unions);
- pre-production script review; through administrative action, ESAA-TV and Radio series were exempted from HEW/OE script review. None of the series were subjected to government script review.
- USOE (ED) role in monitoring production.

Issues that remain a source of difficulty or problems in achieving the Program's overall legislative mandate and which must continue to be dealt with administratively are:

- determination of content guidelines for procuring programming;
- the stipulation, without further definition, that the programs be made "reasonably available for transmission, free of charge";
- the lack of legislative authorization and appropriations for funding of promotion and distribution activities.

2. Administrative Locus

The original location of the Program in BEEO/ESAA Special Projects resulted in a number of organizational and logistical problems, such as:

- the lack of adequate support staff for the Program;
- the lack of professional staff who are knowledgeable about television; and
- possible conflicts of loyalties attendant upon the sharing of staff with the ESAA Program.

The Program has resided in USOE Bureau of Elementary and Secondary Education, Office of Libraries and Learning Resources, Division of Educational Technology, since January 1979. The ESAA Broadcast Branch now has additional full-time staff assigned to it and has been consolidated into a Division that has as its primary mission development of educational technology including procurement and monitoring of other Department of Education television and radio productions.

3. Administrative Regulations and Guidelines

Annual changes in regulations and guidelines have reflected the need to respond to key issues not covered in the legislation establishing the Program, as mentioned above. Among the changes have been:

- soliciting proposals through RFPs rather than announcements and award of fixed-price contracts rather than grants or contracts-of-assistance;
- specification of provisions for "buying out" residual rights of talent unions;
- provision for an HEW role in distribution of programs;
- acknowledgement of a "First Amendment" issue in government monitoring of production and an attempt to assure non-interference in program content; and
- removal of requirements for cumbersome Project Advisory Committees (PACs) and replacement with advisory consultant panels;
- addition of radio production as of FY 1980;
- proposal of new 1979 ESAA-TV/Radio Regulations shortening and simplifying previous Regulations and authorizing duplication of materials to meet broadcasters' needs; promotion carriage by commercial broadcasters; and promotion of use by schools and others.

4. Procurement of ESAA-TV Series

The procurement process has given rise to the following major issues:

- a movement between the detailed specification of program content areas and only broad specifications;
- the need to change content targets because of "over-programming" in some areas such as bilingual programming;
- the problem of successful firms getting a lock on the program, which gave rise to the "continuation" award category;
- the need to increase technical assistance and to rethink award criteria in order to increase the participation of minority group firms and small, independent organizations that find the proposal requirements technically complex and proposal preparation prohibitively expensive; and
- institution of a step-funding procurement process; applicants compete for funding of half-hour pilot shows. This procurement category was instituted to reduce the government's fiscal risk incurred by having to commit funding for the production of an entire series at one time, and to allow smaller and less experienced production organizations to complete.

5. Accountability of Producing Organizations

Most of the issues in this area have reflected the sometimes conflicting demands of the need for accountability in the use of public funds and the desire to avoid government intrusion into the content of television production. This has resulted in:

- prior to FY 78, a heavy reliance on Project Advisory Committees that are supposed to represent the public constituencies served by a particular ESAA-TV series;
- institution of a two-phase funding process, whereby a "go/no-go" decision is made for a series only after the production of a prototypical pilot show;
- the addition of peer review for judgment of the pilots in difficult cases, in order to deal with objections to government control;

- contracts based upon a fixed price for a specified number of shows, with subsequent cost overruns handled in an ad hoc manner, ranging from the use of non-government funding to the negotiation of scope reductions; and
- the current move by Program administrators to move to a variable number of shows within a contract and to be more flexible with regard to scope reductions in series procured prior to 1980.

6. Evaluation

The single major issue in evaluation of ESAA-TV series is the distinction between legislative requirements and the actual evaluation requirements of Program Regulations. The enabling legislation called for ongoing formative evaluation and summative evaluation on educational impacts. The administrative Regulations call for more modest pilot evaluation procedures. (Evaluation of ESAA-TV/Radio series is discussed in greater detail in Section 4.5.)

7. Minority Staffing

The employment of minority staff members in senior positions for ESAA-TV productions and within the producing organizations has been fostered through the awards process. Minority employment is examined in detail in Chapter 5.0.

8. Promotion and Distribution

Promotion and distribution issues have revolved around a number of blind spots and contradictions in the ESAA-TV legislation, namely the requirement that ESAA-TV series be reasonably available free of charge to broadcasters and school systems and that no profit could be made from their distribution, while failing to provide funding for such distribution. In order to fill these gaps, the Program Regulations have been changed to accomodate an increased government role in these activities. ESAA-TV promotion and distribution activities to date are discussed in detail in Chapter 8.0.

CHAPTER FOUR

PRODUCTION ANALYSIS

The purpose of this chapter is to provide an assessment of the extent to which the implementation of the ESAA-TV Program resulted in the production of television series which met the needs of the target audience and contributed to the overall mandate and intent of the authorizing legislation. As described earlier, the specific objectives of the production analysis were to assess the impact of USOE policies and practices on the production and program output (i.e., series) in terms of:

- the target audience and needs addressed;
- the type and extent of minority participation in the production activities and to identify the degree to which this participation contributed to the relevance of programming for the target audiences; and to
- identify factors in the production process which affected the quality of the series, the distribution, and carriage of the series and their potential impact on the target audiences.

The information reported in this chapter was obtained from two primary sources:

- data collected in the survey of key staff associated with the production of ESAA-TV series; and
- a review of archival data in USOE's files on each of the series procured between fiscal years 1973 and 1979.

The Producer survey, as described earlier in Chapter Two, was designed to provide information about the impact of USOE policies and procedures on the production process. In structured but open-ended interviews, producers were queried about all aspects of the production of the ESAA-TV series, including:

- proposal preparation and submission,
- contract negotiations,
- production staffing (in particular, minority staffing and roles),

- problems encountered during actual production,
- identifying and responding to target audience needs,
- production costs and allocation of resources, and
- opinions about USOE/ESAA-TV policies and practices.

In order to obtain information on all of the above topics and other related topics, in-person and telephone interviews were conducted with key staff of the ESAA-TV series funded between 1973 and 1979. The key staff interviewed generally fell into one of four categories:

Executive Producers/Project Directors - Executive Producers and/or Project Directors were involved with the ESAA-TV projects from the time of proposal submission through completion of the series and were able to provide information about the impact of the ESAA-TV legislative and administrative requirements and other factors on each of the critical stages of the project, including development of series content, format, and objectives during the proposal stage, and the implementation of the objectives during production.

Producing Organization Representatives - In those instances in which the executive producer or project director was not available or had not been involved throughout the entire life of the project, interviews were conducted with senior members of the producing organizations who were familiar wtih the entire project.

Unit Managers or Other Knowledgeable Financial Officers - Unit managers or other knowledgeable project staff who were responsible for overseeing the project budgets and other financial matters were interviewed about cost factors associated with series production and about the allocation of financial resources to various functional categories.

Project Advisory Committee Members - Until 1979 (the period covered by this report), ESAA-TV regulations mandated that Project Advisory Committees (PACs), which included members of the target audience populations, be involved in series production from the outset, including preparing written reviews of the proposals which were included as part of the proposal submission. In addition, the regulations required that the PAC meet with key production staff at least four times a year, review progress reports prior to meetings, and have the option to send written statements of their opinions about the series' progress and products to the USOE Project Officers. Project Advisory Committee members were interviewed about the nature of their participation in series production, their perceptions of the degree to which the needs of the target audiences were adequately addressed by the series, and their views regarding factors that may have hampered or facilitated the production of a series that was responsive to target audience needs.

4.1 ORIGINS OF INVOLVEMENT: PROPOSAL DEVELOPMENT

As noted in earlier sections, the RFPs issued by the ESAA-TV Program reflected the program managers' perception and interpretations of the intent of the ESAA-TV legislation. The early regulations governing the procurement of the ESAA-TV series were detailed and complex. Complying with the requirements of the RFPs and preparing the proposals required sophistication not only about proposing to produce a television series, but about the esoteric process of responding to a government RFP. As discussed in Section 3.3.1, the categories of programming for which proposals were requested were specified in the regulations and in the proposal solicitation announcements. In responding, producers were free to propose their own content and formats, within the constraints imposed by the overall purposes of the legislation and the regulations and guidelines developed by the program administrators.

For producers accustomed to generating their own ideas about suitable topics and developing a series based on their own conceptions of appropriate scope, content, and format of the series, the ESAA-TV procurement requirements were sometimes perceived as being excessively restrictive and as detracting from the quality of the ultimate product. In the following sections we will examine the ways in which the legislation and USOE policy and administrative practice influenced the production process.

The ESAA-TV Program procurements represented for most of the producers and producing organizations involved a source of funds to do something that they considered personally relevant and necessary. Funds for television production, particularly in the noncommercial sector, are very limited and fiercely competitive. Both minority and majority individuals who had some inherent interest in the subject matter of the ESAA-TV series, and organizations with a mission that included education (whether or not that mission was directly related to minorities) were attracted by the funding.

Some of those interviewed for this study reported that they had formulated the basic ideas that were incorporated into the ESAA-TV proposals before the ESAA-TV announcements came out, but most reported that they developed the ideas submitted in their proposals specifically in response to the ESAA-TV anouncements. A few of the series (e.g., CARRASCOLENDAS) had actually been in production before the ESAA-TV funding became available, and because the existing series fit the specifications for ESAA-TV series, these funds provided a means of continued support for programming.

In contrast to many other competitions for funding of television programs, and in contrast to the rather open-ended requirements of private and government agencies which accepted and funded unsolicited proposals, the ESAA-TV announcements and RFPs had very specific requirements, all of which influenced the proposal development process and the final scope and quality of the proposals.

The RFPs and regulations specifically leave the format, scope, design, and content of the series to the discretion of the producers, with the provision that they justify in their needs assessment, objectives, and articulation of needs with objectives sections, what needs will be addressed, how these needs were ascertained, what the objectives of the programming are, and how they will meet the stated needs. Although the exact wording and organization of the proposal solicitations changed from year to year, the descriptions of what proposals were to contain and the point awards criteria were quite specific in detailing how producers were to go about preparing proposals and how the work was to be conducted once contracts were awarded.

For example, the statement of work specifically advised the producers, in sections describing distribution objectives, that the proposed ESAA-TV series should be designed "so as to prove suitable for transmission as regularly scheduled, ongoing series by commercial and/or public TV stations and/or networks at times appropriate to reach target audiences in intended places of reception" (April 1978 RFP) and that "ESAA-TV series are (to be) comprised of programming which may be used as part of an in-school service, or can be viewed in a non-school (mainly home) viewing context." Therefore, producers were directed to design programming which could stand by itself as effective instruction without the necessity for teacher follow-up or other intervention. Producers were also advised that all "shows" within a series should conform to one of the following standard broadcast lengths: 14:38, 28:38, 58:38.

The number of individual programs necessary to accomplish the aims set forth in the sections describing program aims stated and justified by applicants was left to the producers. However, proposers were advised that the quantity of programming, when judged on the basis of cost per unit of time as a function of total project costs would be a major concern in the consideration given to costing in the USOE's review to be made of the budget included in the proposals. As an additional guide to applicants, either actual dollar amounts available for a series (e.g., $300,000 for the regional series) or the total dollar amounts available for a number of series (e.g., $4,950,000 for the two national series to be funded in 1979) or the level of effort in terms of person-years (e.g., 40 person-years for the two national series procured in FY 1980) was specified. The federal person-year estimate in 1980 was about $65,000.

With these guidelines, producers were aware of a) the types of production values that were expected; and b) the number and length of shows that should be in a series. While the length of each show in the series was specified, the number of shows was not, so most producers proposing national series used the standard public broadcasting lengths of 13 half-hours for a national series. Although there is no absolute standard or rule that series broadcast on public or commercial television conform to these lengths, and in fact there is currently a trend to produce mini-series such as ROOTS, series with numbers of shows departing substantially from these rough standards pose scheduling difficulties for broadcasters.

Although producers were given a mandate to produce programming that would be both educationally sound and competitive in attracting viewers at home, there was during the early years a considerable difference between the opinions and perceptions of the producers and USOE administrators and contract negotiations about what appropriate levels of funding should be, and what the production values adhered to should be. This conflict and the differences of opinion as to what an appropriate cost per minute of programming led to considerable bitterness and hostility on the part of the producers who felt that USOE was making unreasonable demands, given the constraints.

4.1.1 TARGET AUDIENCE INVOLVEMENT

ESAA-TV regulations required target audience involvement in preparing the proposals as well as in actual production of the series. Target audience involvement in the proposal development was of three major types:

- Special studies undertaken to perform the required needs assessment;
- Employment of target audience staff in producing the proposal; and
- Participation by the Project Advisory Committee in reviewing the proposal before it was submitted.

The needs assessment is discussed in Section 4.3 below, and the role of minority production staff is discussed in Section 4.6.1 below. We will here discuss the role of the Project Advisory Committee. The following section discusses the requirements for Project Advisory Committees and their roles in the proposal development and production process from FY 1973 through FY 1979. The regulations governing the advisory committee were changed considerably in FY 1980. This section, however, includes the process and procedures that were in effect for all series procured through FY 1979.

The role of the Project Advisory Committee (PAC) in both the proposal and production phase of the ESAA-TV series procured through FY 1979 was specified in the Regulations governing the Program.* The Regulations required that a PAC be formed at the beginning of the proposal development process and be retained throughout the life of the series. During the proposal phase, applicants were required to submit written reviews of the proposal by the PAC members as part of the proposal submission to the USOE. Although the PAC had no mandated authority over series content, the potential existed for them to have an influential role in the development of the proposal and in the monitoring of production. ESAA-TV regulations expressly prohibit USOE Program Officials from participating in any activities which could influence program content, effectively eliminating any system of checks and balances on the series content; hence, the PAC was informally in a position to take up this role. The PAC is structured so as to have representation from the constituency to be served by the series, thereby becoming a pivotal body through which content, format, and style could be influenced by a strong committee.

Once a contract was awarded, the PAC was required to meet with the production staff a minimum of four times a year to review progress reports prior to meetings and to send, at their discretion, written comments of their opinions regarding the series' progress and products to the USOE Project Officer. Ultimately, however, the PAC was strictly an advisory body, and had no direct authority over decisions regarding program content.

Until FY 1980, ESAA-TV regulations were also very specific regarding the composition of the Project Advisory Committee. Under the previous regulations, each committee was required to have equal representation from nonminority persons as well as from all significant minority groups within the target audience. Half the adult members of an advisory committee had to be parents of children falling within the targeted age group of the series at some point during the duration of the project.

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*The Project Advisory Committee requirements in the Regulations in force from FY 1973 to FY 1980 were incorporated from the overall ESAA Program requirements. When the ESAA-TV Program moved from the Bureau of Equal Educational Opportunity/ESAA Special Projects Branch to the Division of Educational Technology in the Bureau of Elementary and Secondary Education, it was possible to remove some of the ESAA Program requirements from the Regulations.

The regulations also required applicants to include PAC members representing civic organizations. Each proposal was required to contact five civic organizations representing five different national (for national series) or regional (for regional series) civic organizations and request that they appoint a representative to the Project Advisory Committee. This organizational representation was required to reflect the racial and ethnic composition of the intended audience, as well as the geographic region the series will serve. The Regulations required that the representatives from civic organizations be appointed to the committee before other members were appointed, and that the remaining members should be selected to fulfill the other ethnic, parental, and student/adult balance of the PAC.

The requirements for membership on the PAC were somewhat different depending upon whether or not the offeror was a Local Education Agency (LEA). If the offeror was an LEA, the PAC was required to have one non-minority teacher and student, as well as a teacher and student from each minority which is represented in the target area. If the applicant was not an LEA, but served an area of secondary school students, the membership of the PAC must be equal numbers of non-minority and dominant minority students.

Most offerors relied on "word of mouth" and recommendations from people they knew in the field in locating the appropriate members for the PAC. Several Project Directors contacted agencies which deal with desegregation issues as well as organizations which represent the interests of minority groups. In some cases, the Project Directors felt that the Regulations governing the composition of the PAC were restrictive and ambiguous. For example, one regional series which, by definition, is targeted at a locally dominant minority population, invited 12 people with the targeted ethnic background to serve on the committee. They were all either personally known to the Project Director or highly recommended by experts within the state as being people who were cognizant and appreciative of the problems of this particular minority population. The project staff was informed by their USOE Project Officer, however, that the composition of the PAC was unacceptable because of its lack of representation of non-minority members and, as a result, some of the Committee had to be "uninvited" in order to establish the required balance.

An example of the ambiguity which existed in the ESAA-TV regulations governing PAC membership is the situation which arose in one project over the requirements that non-minority members participate in a number equal to that of the target minority. The required minority representation had been met appropriately; the problem occurred when the staff appointed an ESAA-designated minority other than that of the target minority to fulfill the non-minority membership requirement. The Project Officer argued that even though the person was not a minority person from the target group, he was in fact still a minority and should not be allowed to serve under the non-minority category. A letter of complaint was sent to Washington, and the dispute was resolved in favor of the project. These two examples illustrate what some project people feel are the far too rigid procedures governing PAC membership.

The previous regulations also made it very difficult at times to find people who fit all the racial and ethnic requirements and who were knowledgeable enough about television production to make a valid contribution, both technically and substantively, to the series. As one producer put it, "The PAC is a political group which doesn't understand the technical needs of production." The ESAA-TV guidelines as they now stand "are stupid and force you to work with people who have no understanding of television. You either talk 'way over people's heads, or you talk down to them, neither of which is good."

Most of the PAC members agreed to serve on the Committee because of their personal involvement with the targeted minority. They felt a strong commitment to the goals of the ESAA-TV Program, and wanted a hand in the development of the particular series to ensure that an accurate representation of their minority was given. The concept of using the media as a way to educate young people while at the same time entertaining them was an exciting idea to many of those who agreed to serve on the PAC.

The kinds of tasks performed by the PAC during the proposal phase varied from simple compliance to substantive contributions which many producers thought were invaluable to the series. The previous regulations governing PACs specified that at a minimum, PAC members must review the proposal and submit written comments which will be included with the submission. In addition to this function, the majority of PACs did participate in "brainstorming" sessions and helped the proposal staff focus on the issues they wished to address through the series. Some PACs, but by no means the majority, actually helped with the writing of the proposal, and one Executive Producer said, he "couldn't have written the proposal without the Advisory Committee."

For the most part, the PAC and the series staff reported no major disagreements among themselves while the proposal was being prepared. Differences of opinion on how a subject should be approached did occur but, on the whole, once a decision was reached, everyone involved stood behind that decision.

In one instance, however, some PAC members felt the project staff was not willing to involve them sufficiently in the proposal process and resigned thereafter rather than continue to serve on the PAC for the production phase. In only one case was there strong disagreement over a substantive issue. A Project Director felt the entire submission, which had been written by a PAC member, had to be redone because it was directed solely to the target minority. Even though the reduction of minority group isolation was an appropriate objective for the series, the Project Director felt the approach was incorrect. It was his opinion that if you want to reduce the isolation of minorities, you must target the series not only at that minority, but also at the larger community. "Minorities already know themselves"; but a non-minority does not know the feelings and problems a minority must face as a member of the larger society.

The recommendations made by the PAC during the proposal phase of the series were, for the most part, concerned with content issues. For a series whose target audience was composed of more than one ethnic group, the PAC wanted to be certain that all the groups were portrayed accurately. For example, an Hispanic audience could be made up of Cubans, Puerto Ricans, and Mexicans, with each group having variations in language and culture, all of which should be properly represented. Other PAC recommendations revolved around sensitive cultural issues which should or should not be addressed: how much visibility a series should receive and what the PAC could do to ensure this visibility; and whether or not instructional materials should be distributed along with the series. One group complained that they were unable to make any recommendations due to the large amount of materials they had to digest in a short period of time.

Because each ESAA-TV series is designed to address the needs of particular minority groups, it is important that the project keep in touch with the needs of this target audience. When producers were asked how their staff accomplished this task, the most common response was, "Through the Project Advisory Committee." When asked to rate the effectiveness of the series in meeting the needs of the target audience, PAC members overwhelmingly felt that the series met the needs of the target audience very well. One member said his series was the "best program of its purpose on the air." Another said his program was "viewable, believable and of a professional nature."

A goal of the ESAA-TV Program is to involve minority group people in all components of the proposal and production process for a series in an effort to increase the numbers of minorities employed in the media. Of particular interest are the occasions when minorities participated in the process at times other than those mandated by law. Through our interviews we have found that, in addition to the PAC members, other minorities did participate, but mostly as resource people for the series or as reviewers for the proposal. In some cases minorities other than those on the PAC did become involved in writing and curriculum development.

On the whole, most respondents felt that the PAC had a valuable and important contribution to make to the ESAA-TV Program. However, the wish that the PAC would only involve itself in substantive areas and stay divorced from the production process was expressed time and time again. As one person put it, "It is impractical to have production by committee."

4.1.2 USOE INVOLVEMENT IN PROPOSAL DEVELOPMENT

In our discussion of the ESAA-TV procurement process, we noted a number of technical assistance activities that were undertaken to facilitate response to the announcements by a wide array of bidders (Section 3.3.1). Our interviews with production personnel attempted to elicit information about responses to these and other sources of assistance. Several respondents said they were familiar with USOE prior to submitting a proposal, either as a result of past proposal submissions or work on other USOE projects. A small number of people were personally acquainted with members of the ESAA-TV Program staff.

Approximately half of the series producers said they had participated in a USOE-sponsored Technical Assistance session prior to submitting their proposal. Of these respondents, the majority spoke favorably of the Technical Assistance sessions. For some of the producers, it helped to clarify the USOE's priorities and, at the same time, helped to make them aware of potential problems and pitfalls which could arise during the proposal process. The guidance given by the ESAA-TV staff seemed to be very much appreciated, and they felt that on some occasions this timely encouragement and support was the necessary boost which helped proposers through some discouraging moments.

Beyond these scheduled proposal briefings, most respondents did not receive additional technical assistance from USOE. However, some called the ESAA-TV staff for clarification of regulations and to request copies of winning proposals.

In addition to pre-proposal briefings, USOE also makes a debriefing available to anyone whose proposal did not win. Of those responding, more than half felt the debriefing was useful to them in writing future proposals. Although some felt the panel's comments were unreasonable, others felt that they were able to apply the criticism constructively to subsequent proposals.

4.2 SERIES DESIGN

In this section, we discuss the design of ESAA-TV series in terms of:

- the target audience,
- target audience needs and their determination,
- programming objectives to meet these needs, and
- program design and format.

Each of these is summarized in Table 4-1 for each of the series. Our discussion will touch on highlights and generalizations from this table as well as offer some interpretations based on our overall evaluation of the ESAA-TV Program.

4.2.1 TARGET AUDIENCES

The ESAA-TV Program has produced two or more series for each of the following minority target groups: Black, Hispanic, Native American, Asian American, and Franco-American. Most of the series specified particular minority groups as the primary target audience; many specified all non-minorities or "Anglos" as the secondary target audience. In addition, several of the national series were funded under a multicultural category, while several of the national cognitive and affective series were also targeted at multicultural audiences.

The expansiveness of producers' aims with respect to target audience varies greatly from series to series. The "regional" series FOREST SPIRITS, for example, cites Menominee County Native Americans as its only target audience, while PEARLS, a regional series concerned primarily with Asian American history and cultures, ambitiously specifies "all American children" as its primary target audience. Such aims, of course, have unknown outcomes at the time the proposal is written. In these cases, for example, PEARLS did reach a national audience through broadcast over PBS. FOREST SPIRITS, in contrast, while having mainly local interest in the United States, was broadcast in Germany, where there is great interest in American Indians.

The series targeted to Hispanic audiences reflect two different approaches to the issue of serving minority audience needs. On the one hand are series that take the common elements of Spanish language and bilingualism as the core issues and attempt to serve the needs of all Hispanic viewers within the target age groups. Such series are REVISTA, SONRISAS, and VILLA ALEGRA. On the other hand, there are series that highlight the distinctive qualities of specific Hispanic-American cultures, such as QUE PASA, USA? (Cuban), LA ESQUINA and CARRASCOLENDAS (Mexican), and MUNDO REAL (Puerto Rican).

Table 4-1

SUMMARY OF ESAA-TV SERIES' CHARACTERISTICS

SERIES	TARGET AUDIENCE BY RACE/ETHNICITY		TARGET AUDIENCE BY AGE OR GRADE LEVEL	TARGET AUDIENCE NEEDS SUMMARY	PROGRAM OBJECTIVES SUMMARY	SERIES DESCRIPTIONS
	PRIMARY	SECONDARY				
1. AS "WE" SEE "IT" I & II 58 half hour programs	● All "disadvantaged" students	● All other students	● Ages 14-17 Parents and other interested adults.	● National need to solve or lessen the conflict and tensions related to desegregation of schools by encouraging teenagers to formulate and articulate their own messages and by providing forum for other teenagers to respond to such messages.	● To help teenagers relieve apprehensiveness about people from dissimilar groups. ● To create viewer identification with feelings and experiences of televised role models. ● To demonstrate that contemporary adolescent values and beliefs cross racial and ethnic lines.	● Series shot in twenty high school locations representing various cultural and racial groups in areas where significant school desegregation has taken place. Shows realistically depict key problems of desegregation through presentation of real people (students, parents, teachers) offering their perspectives.
2. BEAN SPROUTS 6 half hour programs	● Chinese American children, parents, and teachers	● All other non-Chinese American children and public	● Ages 6-12	● Need to clarify group identify and improve self-image—Chinese in America treated as "perpetual strangers" and misrepresented as "exotic people." ● Chinese Americans have been stereotyped as model minority. ● Parental and community expectations for pride in race and strict honor code often conflicts with peer and community pressures for assimilation. Such cross pressures often result in denial of Chinese culture and accompanying guilt. ● "Chinatowns" continue to contribute to social and psychological alienation and fear of breaking out of isolation.	● Attack stereotypes and treatment of Chinese as foreigners and model minority. ● Remove need for defensive ethnocentrism and nurture "cultural pride without piety". ● Reconcile cross-cultural conflicts and raise awareness of the standards of behavior of Chinese and American cultures. ● Help to combat physical and social segregation.	● Each show presents situations shown in mini-dramas, mini-documentaries or animation—at home, school, or community. Particular problems are shown viewed from context of home, classroom or peer group activity, with varying perspectives. Use of "living witnesses" and photo-montage/narrative to present historical material. Some characters, both cartoon and real life, reappear throughout series.
3. CARRASCOLENDAS I, II, & III 130 half hour programs	● Spanish-speaking and bilingual children, with primary emphasis on Mexican-American children ● English-speaking, non-Hispanic children	● Children on either side of age range from primary groups	● Ages 3-10	● Need for increased skill in both Spanish and English. ● Acknowledgement of cultural differences and contributions. ● Pride and improved self-concept.	● Cultivate pride in Spanish language and culture. ● Establish positive self-image among Hispanic children. ● Develop Spanish-speaking skills, Spanish reading skills, English-speaking skills. ● Assist children from various minority groups to become more aware of diverse cultures and of their own cultural contributions to this country. ● Assist children from dominant culture to realize that theirs is not the only "right" culture. ● Develop self-esteem and awareness of cultural contributions	● The town of Carrascolendas, with its town square, shops and meeting places, is the series setting. Performers are both adults and children. The format consists of vignettes with modular bridges—short, dramatic skits, songs, etc. with a variety of themes related to program objectives. ● In Carrascolendas II the vignette format is replaced with a more flexible storyline approach. There are adult and child performers with ongoing roles belonging primarily to adult actors. Scenes are done in both Spanish and English, some only in Spanish or English. ● In Carrascolendas III a segmented magazine format was adopted. The town of Carrascolendas remains the same but with more focus on children who have larger parts and greater participation. The decision to emphasize children's roles is reason for format

Table 4-1 (cont'd)

SERIES	TARGET AUDIENCE BY RACE/ETHNICITY		TARGET AUDIENCE BY AGE OR GRADE LEVEL	TARGET AUDIENCE NEEDS SUMMARY	PROGRAM OBJECTIVES SUMMARY	SERIES DESCRIPTIONS
	PRIMARY	SECONDARY				
3. CARRASCOLENDAS (concluded)					among Hispanic children • Develop in non-Hispanic children an awareness and acceptance of Hispanic cultural contributions. • Develop in all children an increased ability to cope effectively with a pluralistic society.	change, as the vignette model is considered more appropriate to the skill and experience of child actors.
4. FOREST SPIRITS 7 half-hour programs	• Menominee County Native Americans	• All others in age range	• 6th through 9th grades	• Lack of self-confidence, positive self-concept and cultural pride regarding Native American history, culture, and tradition. • General ignorance among white educational leaders in area of Native American history and culture.	• To increase student self-esteem, pride in heritage, and knowledge of Native American culture. • To enlighten white educators and general public in the history and culture of Native American tribes.	• Documentary-style with personal aspects of Indian culture told by Indians. Off-camera narration limited to recitation of facts. Tribal elders describe recollections from their own childhoods on subjects like education, recreation, religious training, conflict. Interviews recorded on location in surroundings appropriate to program's subject. Programs include three main themes: culture, history and modern life.
5. FRANCO-FILE 18 half-hour programs	• Franco-American children of New England	• Anglo children in New England	• Ages 7-12	• Franco-American student experiences lack of cultural awareness and cultural confusion. • Cultural isolation has led to defensiveness and resentment and an attempt to lose "Frenchness;" poor self-image. • Lack of cultural understanding between Franco-American student and peers. • Lack of available instructional material dealing with Franco-American experience in New England.	• To improve self-image by developing in Franco-American child a knowledge and appreciation of culture and heritage by providing successful role models. • To provide Anglo children with better understanding and respect for Franco-American classmates. • To provide skills in English language.	• Each program includes activities and interactions of Franco-American characters of different ages appearing in four basic settings, a restaurant, travel agency, core family's kitchen and attic. Through use of film, characters are seen in a variety of other settings as well. Also includes dramatizations using puppets, animation, and actors; on-location interviews with Franco-Americans at work and play, and filmed demonstrations of Franco-American arts, crafts, music, dancing.
6. FROM JUMP STREET 26 half-hour programs	• Black and Non-Black Teenagers		• Ages 14-17, Secondary School Grades, Secondary School Teachers	• Music education is seen as a frill in most school curricula. There is little attention given to the arts of minority cultures, even though these are an excellent vehicle for teaching about a culture. Members of minority groups are deprived of an opportunity for learning about their cultures and of enhancing their self-esteem. • Black and white teenagers are deprived of an	• To reinforce for Black adolescents the validity of their cultural heritage and to foster in non-Black students an understanding of Black culture and its relationship and contribution to the collective American culture. • To promote better understanding among secondary school students of the role of the arts and the way they function as a	• Each program is devoted to a particular style of Black music. It deals with its historical development, musical structure, the individuals associated with the style's development and origins, its message--literally through lyrics and/or emotionally through its use--its impact on the collective American culture and impact of non-Black groups on the style. • In-studio performance and demonstration interspersed with original location filming of performance and documentary.

7

Table 4-1 (cont'd)

SERIES	TARGET AUDIENCE BY RACE/ETHNICITY		TARGET AUDIENCE BY AGE OR GRADE LEVEL	TARGET AUDIENCE NEEDS SUMMARY	PROGRAM OBJECTIVES SUMMARY	SERIES DESCRIPTIONS
	PRIMARY	SECONDARY				
6. JUMP STREET (concluded)				opportunity to learn of the dominant role Black music has played in the development of American music. • Secondary school teachers of music have little access to materials on African and Afro-American music. • Portrayals of Blacks on television are still frequently from a stereotyped or negative viewpoint.	means of cultural expression of personal fulfillment. • To teach cognitive music skills to secondary school students through an historical approach to the styles of Black music. • To make accessible to secondary school students and teachers the results of extensive academic research in Black history and musicology in a format that is readily accessible for utilization.	• Use of film footage, still picture sequences and art work to convey historical settings.
7. GETTING OVER 33 half-hour programs	• Non-white children in U.S. living below low-income level	• White children in U.S. living below low-income level	• Ages 14-16	• Lack of basic health skills, basic social skills, basic economic skills, and basic child-rearing skills. • Lack of basic "lifelong skills" results in difficulties in school, severe employment problems, parenthood under often adverse circumstances, serious health problems.	• To increase the level of awareness, concern and responsibility for lifelong skills. • To increase volume of useable information in lifelong skills area, with emphasis on the personal and social resources to which minority teenagers are likely to have access.	• Each program addresses single topic (such as child care), presented in variety of "unit formats" within each program. Such unit formats include dramatic enactments, interview demonstrations by students and guest experts, role playing, brief rap sessions, filmed location segments. Continuity provided by a core student cast, representative of racial/ethnic minorities.
8. GETTING TO KNOW ME I & II [illegible] half-hour programs	• Black students in the South • Other students in the South	• Black students throughout the U.S. • Other students throughout the U.S.	• Ages 8-11	• The view of America presented to Black children in school is not part of their everyday reality, leading to skepticism about schools and what they learn in them. • Characters portrayed on television are often merely racist stereotypes of Blacks. There are few positive role models on television for Black students. • Black people of accomplishment remain invisible in American society. Black youth tend to know of Black entertainment and sports figures, but have little knowledge of Black American literary or scientific contributions.	• Increase in awareness of Black folklore and its roots, commensurate with awareness of the folklore of other cultures. • Create an improved climate for recreational readings, leading to a greater appreciation for literature. • Increase awareness that facility with words and creative writing are often overlooked elements of the Black cultural heritage. • Provide an awareness of the impact of folklore. • Motivate students to explore, collect and peruse folk materials.	• The series is about a contemporary Black family, the Jacksons, whose lifestyles and activities incorporate many aspects of Black folklore. Much of the action centers around the experiences of the two children—Lavonne, a very social 11-yr.-old, and her brother [illegible], a bright inquisitive 8-yr.-old. Their energy and imagination lead them to explore various elements of Black folklore in their own family. A primary source of folklore for the children is their greatgrandmother, Mama Violet, who comes to live with the family. Other sources are their father, Mike Jackson, who works for a television station; their mother, Brenda, who runs an Afro-American bookstore and craft shop; their grandmother, Gladys-Marie, who teaches and sings in the church choir; and grandfather, J.D., a retired railroad man and blues singer. All the generations of Jacksons together create an "extended Black family" rich in tradition and folklore. The

Table 4-1 (cont'd)

SERIES	TARGET AUDIENCE BY RACE/ETHNICITY		TARGET AUDIENCE BY AGE OR GRADE LEVEL	TARGET AUDIENCE NEEDS SUMMARY	PROGRAM OBJECTIVES SUMMARY	SERIES DESCRIPTIONS
	PRIMARY	SECONDARY				
8. GETTING TO KNOW ME, (concluded)						Folklore is presented through folktales, narratives, legends, costumes, crafts, food, family histories, and ceremonies.
9. MOVIE OF THE WEEK 10 one-hour programs	• All children in age group		• Ages 8-13	• There is a need to encourage and reinforce in all children a positive regard for themselves that grows out of an understanding and pride in their own unique cultural heritage and environment. • There is a need to portray for children the positive aspects which the rich diversity of cultural pluralism brings to the American society. • There is a need to demonstrate and encourage intercultural communications, cooperation and friendships.	• Offer minority group children models of positive interaction with children of different groups from a position of strong ethnic pride and identification. • Offer minority group children examples of successful interactions with minority group children who have a strong group identity. • Deepen all children's appreciation and understanding of real, not imagined, cultural differences and similarities. • Show how multiculturalism permeates and can enrich our total life experience. • Encourage in all children a positive regard for other children and adults belonging to ethnic groups different from their own. • Extend the sphere of visual communications of children by providing viable alternative to anti-social television programs. • Promote alternative coping skills for diverse interpersonal, interracial encounters. • Provide models of problem-solving that can be necessitated by interracial and inter-ethnic socialization and interaction.	• A sequence of 13 one-hour dramatic specials, each revealing the experience, intrigue and distinctive features of racially different children growing up in America today. • Each drama reveals contrasting social or cultural environments. One is the child's familiar home and community where the influence of one's own group culture emerges strongest. Others are new, larger, and different cultural and social environs, e.g., a newly integrated school, other neighborhoods, the city-at-large.
10. INFINITY FACTORY I & II 52 half-hour programs	• Black and Spanish children falling below national average in mathematics achievement	• All other children falling below national average in mathematics achievement	• Ages 8-12	• Conventional elementary mathematics curriculum is unsuited to educational needs of many minority children--they cannot understand the intrinsic value of mathematical skills in the context of their lives. • Need to provide strong mathematical base at ele-	• Improve self-esteem by breaking failure cycle in mathematics. • Facilitate social benefits through use of multi-ethnic interaction. • Teach mathematical concepts, ideas and useful practical skills. • Improve attitudes regarding child's ability	• Magazine format, including children, animation, drama, documentary. Children used in skits where points are made on ethnic issues or mathematical motivation; play games involving mathematics, provide strong positive role models. Animation used to handle more complex concepts in math, such as graphing. Drama used with continuing settings and characters, Hispanic and Black.

Table 6-1 (cont'd)

SERIES	TARGET AUDIENCE BY RACE/ETHNICITY		TARGET AUDIENCE BY AGE OR GRADE LEVEL	TARGET AUDIENCE NEEDS SUMMARY	PROGRAM OBJECTIVES SUMMARY	SERIES DESCRIPTIONS
	PRIMARY	SECONDARY				
10. INFINITY FACTORY I & II (concluded)				mentary level so that minority children will later consider careers in technical fields. • Need instruction free from teacher bias, without psychological threats, in content that is non-punitive. • Poor and ethnically isolated children are being increasing excluded from a mathematical understanding, undermining school performance and sense of self-esteem. • Mathematical "illiteracy" affects occupational/professional achievement. • Classroom environment is alien and nonsupportive, often worsened by language barrier.	to succeed at math. • Demonstrate usefulness of math as it relates to school performance and later occupations. • Help minority viewers maintain positive self-image through strong role models. • Demonstrate positive multi-ethnic interactions.	Dramatic segments show how math can help solve real-life problems and address concerns of self-esteem, interpersonal relations. Documentary main vehicle for informing viewers of career possibilities. • The series emphasizes ways math can help solve real-life problems. Vignettes are built around four families.
11. LA BONNE AVENTURE 30 fifteen minute programs	• Franco-American children in the state of Maine	• All other children in U.S.	• Pre-school, grades 1 & 2	• Negative self-esteem • Need to eliminate "cultural shock" related to language barrier of most entry-level Franco-American school children. • Reduction of minority group isolation within community and from other Franco-Americans within the state.	• Increase child's knowledge of culture, heritage and contributions to American life. • Improve perception of self and minority group. • Ease culture shock of entry-level children.	• Use of humorous dramatic enactments, simulation (with puppets), living Franco-Americans as vehicles for main theme of each program. Themes center on folk songs, folk tales, language games, cultural heritage, visits with Franco-Americans.
12. LA ESQUINA 10 half-hour programs	• Mexican American children	• All other children in U.S.	• Grades 6-12	• Conflict and tension between Mexican-American and Anglo students. • Need for increased participation of Mexican-American students in classroom and other school-related social settings. • Need for increased social interaction between Mexican-Americans and Black students. • Improved cognitive and affected skills for school-related academic and social success.	• Development of social and academic skills to deal with major interracial difficulties in desegregated settings. • Reduce minority isolation in desegregated schools by addressing isolation, alienation and human relations skills. • Improve self-esteem of Mexican-American youth.	• A situation comedy type of presentation, in which the manifest concerns are social rather than explicitly academic. The action centers on the target audience peer group and takes place at a local hangout, in a livingroom or in the classroom. Each program introduces, develops, and resolves a basic theme related to needs and objectives. The central cast are Mexican-American students, supported by a multi-ethnic supporting cast.
13. MUNDO REAL I, II, III, & IV	• Puerto Rican children, especially concentrated	• Parents of Puerto Rican children	• Ages 7-12	• Linguistic isolation resulting in lack of skills needed for educational success. • "Cultural ambivalence" among mainland, urban-	• Provide both target and general audience an awareness of the Black, Spanish, and Puerto Rican culture, contributing to positive	• Episodic dramatic vignettes portraying Puerto Rican students and parents in mainland environment. Set in multi-ethnic community with home and school prominent. Series centers around a single nuclear

Table 4-1 (cont'd)

SERIES	TARGET AUDIENCE BY RACE/ETHNICITY		TARGET AUDIENCE BY AGE OR GRADE LEVEL	TARGET AUDIENCE NEEDS SUMMARY	PROGRAM OBJECTIVES SUMMARY	SERIES DESCRIPTIONS
	PRIMARY	SECONDARY				
13. MUNDO REAL (concluded) 30 half-hour programs	in North-east			born children of parents born in rural Puerto Rico. • Lack of attitudinal and linguistic link between parents and schools and subsequent conflict between school and home.	cultural understanding • Provide both target and general audience with an awareness of difficulties in the process of assimilation, given different culture and language.	family with children from target area groups as well as other characters typically found in urban setting. Story lines present situations and activities related to needs.
14. PACIFIC BRIDGES 6 half-hour programs	• Asian American children in 13 major population centers	• General audience	• Ages 8-12	• Asian Americans remain an "invisible minority" in terms of achievement and contribution to American culture. • Stereotyped "positive" image of Asian Americans as "model minority" prevents recognition of their problems. • Need for historical role models to help develop cultural and personal identity.	• Increase positive awareness of Asian American history in context of U.S. history. • Increase awareness of major differences and similarities among Asian Americans and other groups. • Provide model for use of educational materials on this topic.	• Provide personalized view of American history through letters, diaries, and recollection by living Asian men and women of events they witnessed or stories their parents told. An on-going cast of sixth grade children and their teacher provide structure and continuity among programs. Adult story tellers are family members of school children. Also includes still photographs, drawings, paintings, and stylized reenactments of historical events.
15. PEARLS 6 half-hour programs	• Asian American teen-agers	• All other teen-agers	• Ages 13-19	• Asian Americans remain an "invisible" minority. Disparaging stereotypes result in perpetuation of racial isolation. • Seen as "model minority," problems ignored. • Need for historical role models to help develop cultural and personal identity. • White Americans need to be educated regarding myth that all Asian Americans are foreign born and live in Chinatown.	• Increase factual knowledge of Asian American history. • Increase viewer awareness of the role of racism and anti-Asian American history.	• Each program focuses on one Asian American group, on the life of one person, or significance of an historical event. Historical information presented on biographies, places and events of historical importance. Use of still images, verite documentary, filmographs, and stylized reenactments of historical events.
16. PEOPLE OF THE FIRST LIGHT 7 half-hour programs	• Native American children in Mass., Conn., R.I.	○ Non-Native American children in Mass., Conn., R.I.	• Ages 7-12	• Lack of Native American visibility in schools. • Lack of visibility in research. • Lack of adequate funding/aid. • Lack of employment opportunities. • Negative stereotyping in all media.	• Increase awareness that a Native American population exists in Southern New England. • Increase knowledge of Native American life and culture and positive attitudes of Native and non-Native Americans toward that life and culture.	• Series depicts significant aspects of Native American culture. relationship of traditions and culture to contemporary life; spirituality and religion; reservation, rural, and urban lifestyles, tribal and family structure, roles and relationships; folklore and legends; arts, crafts, food, clothing, ceremonies. Each episode shows children exploring their environment in a typical rural, urban, or reservation setting. Within the setting, particular values, attitudes, relationships and unique cultural items are present.

Table 6-1 (cont'd)

SERIES	TARGET AUDIENCE BY RACE/ETHNICITY		TARGET AUDIENCE BY AGE OR GRADE LEVEL	TARGET AUDIENCE NEEDS SUMMARY	PROGRAM OBJECTIVES SUMMARY	SERIES DESCRIPTIONS
	PRIMARY	SECONDARY				
17. [illegible] (untitled)	Not Available	Not Available	Not Available	Not Available	Not Available	Not Available
18. QUE PASA I, II, III, IV, V half-hour programs	• Cuban American adolescents	• Cuban American adolescents' parents, Anglo peers & teachers, general non-Hispanic society	• Age 12 & over	• Need to help Cuban adolescents reconcile Cubanism with dominant Anglo society's demand for absorption. • Cultural isolation manifest attitudinally and structurally within Cuban and Anglo communities. Reinforced in Cuban adolescent by ethnocentrism, stressful family relations, language difficulties, mass media.	• To demonstrate inter-ethnic pressure experienced by Cuban adolescents brought upon them by parents, grandparents and Cuban subcultures. • Depict areas of commonality between Cuban and Anglo cultures.	• Situation comedy set in "Little Havana," self-contained Cuban community located near downtown Miami; area is high density, lower-middle income neighborhood, almost all Spanish-speaking. Other locations include schools, parks, stores, recreational facilities. Series focuses on typical Cuban extended family with characters representing three generations with varying beliefs, values, and attitudes living under one roof.
19. REBOP I & II 52 half-hour programs	• All American children: multi-cultural-multi-racial		• Ages 9-12	• Need for respect and empathy for people with different cultural roots in order to alleviate overt institutionalized discrimination as well as more subtle manifestation of discrimination. • At early age both minority and Anglo children learn prejudice and suffer in their personal development from its effects.	• Deepen children's understanding and regard for contributions of different cultures, promoting constructive inter-group relations. • Reinforce a positive sense of cultural heritage among minority group children. • Offer minority children role models for positive self-images.	• Each show includes three cinema verite portraits presented to reveal distinctive features of children growing up in America. Children selected from real life. Child shown in contrasting social environments with main focus on home and community. Secondary focus on child's encounter with different social environment where influences of minority or dominant culture are felt. • The format of the second 26 shows is unchanged from Rebop I except that it focuses to a greater extent on experiences which surround inter-ethnic and inter-racial contact. Children shown in situations where they are directly involved in inter-racial and inter-ethnic encounters.
20. REVISTA 26 half-hour programs	• Hispanic-American Youth	• Members of majority culture	• Grades 7-12	• The American school system and television have failed to provide Hispanic role models in positions of responsibility and	• To enhance minority adolescent self-concept through the provision of real-life role models and an affirmation of	• The series follows a newsmagazine style similar to the CBS series, Sixty Minutes. Using investigative type reporting, REVISTA spot-lights persons and events

Table 4-1 (cont'd)

SERIES	TARGET AUDIENCE BY RACE/ETHNICITY		TARGET AUDIENCE BY AGE OR GRADE LEVEL	TARGET AUDIENCE NEEDS SUMMARY	PROGRAM OBJECTIVES SUMMARY	SERIES DESCRIPTIONS
	PRIMARY	SECONDARY				
30. REVISTA (concluded)				prestige. Both have ignored or denigrated Hispanic-American language, culture and history. • There is a need to present realistic images of Hispanics to the majority culture, which is prey to racial and ethnic stereotyping. There is a need for images of young people of different background both individually and as part of a multi-cultural society. • Role models are needed who also serve to expand the career awareness of young people. They can provide information about career opportunities and about the skills and training needed to achieve such goals. • Adolescents need to see life's difficult conflicts and choices and suggested methods for coping with them.	Hispanic language, culture, history and people. • To provide an accurate picture of Hispanics in the U.S. (their customs, culture, history, etc.) in an effort to promote understanding and encourage cross-cultural cooperation among adolescents. • To provide a larger view of career choices: greater knowledge of job prerequisites, responsibilities and chances of gaining a chosen career. • To furnish tools for handling both difficult decisions and conflicts and day-to-day conflict.	that provide significant information about Hispanic culture. • Each program is complete in itself. Each segment covers a different subject, but there is continuity in the teenage hosts.
31. SONRISAS 26 half-hour programs	• Spanish-speaking children: Mexican Americans, Puerto Ricans, Cuban Americans and bilingual children (Spanish English)	• Non-Hispanic children	• Ages 7-11	• Need to promote active acceptance of self and others. • Need for strategies and processes to control one's environment and direct one's life in positive ways. • Need to experience sharing of language and culture and understand how language can facilitate communication. • Need for influences to offset negative or anti-social behaviors modeled on television: positive role models.	• Develop positive self-image and understanding of processes involved in achieving sense of social integration and self-worth. • Contribute to an awareness of own and other cultural heritages and ways in which multi-cultural cooperation can be mutually self-fulfilling. • Improve communication skills in English and Spanish and offer entertaining instruction in other academic areas.	• Setting is a community center or urban recreation center where viewers see microcosm of real world. Show includes Mexican Americans, Puerto Ricans, Cubans, Anglos and Blacks of all ages. The everyday events of their private lives are mixed with public songs and dances. The "Americas Center" provides a focus for characters' work, play, and living in different ways, for learning through diversity of activities involving variety of people.
32. SOUTH BY NORTHWEST I & II 10 half-hour programs	• Black and white students in Pacific Northwest: Washington, Oregon, Idaho, Montana	• All others in age range	• Grades 4-9	• Negative stereotyping of Black people and failure of American school system to accurately describe Black role in development of country's history. • Isolation from Black culture has had negative consequences for Black child's self-concept and self-esteem, causing learning difficulties.	• Increase Black and white students' knowledge of role of Black person in Pacific Northwest. • Increase Black students' positive self-concept. • Increase teacher awareness of Black history.	• The series deals with the role of Blacks in the development of the Northwest. • Each program presents history through direct human example, using drama, dramatic reenactment, location production. All programs produced in actual historical locations, introduced by a program host. Each program broken into separate stories that are real life experiences relating to the main

Table 4-1 (cont'd)

SERIES	TARGET AUDIENCE BY RACE/ETHNICITY		TARGET AUDIENCE BY AGE OR GRADE LEVEL	TARGET AUDIENCE NEEDS SUMMARY	PROGRAM OBJECTIVES SUMMARY	SERIES DESCRIPTIONS
	PRIMARY	SECONDARY				
22. SOUTH BY NORTHWEST (concluded)	Multi-cultural		Grades 4-9	• In the non-urban Northwest, child's peers are likely to be white children with little or no experience with Black persons.		historical development presented in each program.
23. THE NATION BUILDERS I & II 10 half-hour programs	• Teenagers of Chinese, Japanese and Philipino ancestry	• All other teenagers	• High School grades	• The problem of racism is often viewed in Black and White terms. Chicano and Native American concerns vie for considerable attention, but Asian Americans most often are neglected and ignored. • There is a lack of visual materials dealing with Asian American history in the school curricula and in the commercial and public broadcast media. Many of the materials that do exist are actually destructive, distorting Asian American history and reinforcing stereotypes. • The Asian American search for identity is severely hampered by the lack of access to knowledge of one's own significant past • White Americans are deprived of an opportunity for an accurate view of Asian Americans with which to combat ignorance and racism.	• Viewers will increase their factual base of knowledge regarding Asian American history. • Viewers will increase understanding of Asian Americans as vital participants in American history. • Viewers will gain awareness of what racism is, and the role Asian Americans have had historically in struggling to overcome it. • Viewers will increase positive awareness and respect for Asian American peoples.	• The series presents personalized history, taking first hand accounts of persons who lived through and participated in historic events. It utilizes letters, diaries, poetry, oral history, and eyewitness accounts. • The series utilizes newsreels, National Archive materials, newspapers, works of art and original drawings. Radio program recordings of the era provide background information and an authentic atmosphere. • Dramatic recreation shows immigration patterns in America and concentrations of committees. It illustrates the network of railroads, reclamation of farmland, expansion of fishing grounds established through Asian American work.
24. THE NEW AMERICANS 4 half-hour programs	• Indochinese children who have some familiarity with the English language	• The American peers, teachers, social service & health-care personnel of the Indo-Chinese children • Indochinese children newly arrived in U.S. who do not speak English—the "Boat People"	• Ages 6-12	• There are 14,000 Indochinese refugees entering the U.S. per month. Much of this population is concentrated in Southern Calif. • There is little research or published sources with information on the Indochinese refugee. No community supported multimedia programs aimed at these immigrants currently exists. The refugee is simply too new for adequate documentation. • Indochinese children face serious acculturation problems. Serious tension exists between the cultural traits valued by their peers and those valued in Amer. society. • There is a lack of communication and understanding of the Indochinese by	• For Indochinese children who have some familiarity with English: - Gain information on Indochinese (traditional and Amer. cultures in areas of family life, school life, and health-care and delivery systems; - Gain in understanding the differences and similarities between each of their cultures, and between Indochinese and Amer. cultures; - Experience a decrease in anxiety and increase in feelings of self-worth in encountering Amer. cultures; - Increase their cultural coping skills • For Amer. peers, teachers, social service and	• The series is based on the use of communications skills for coping with cultural misunderstanding. Information sharing is presented by: - simply offering cognitive information to the viewer; - showing how an application of some communications strategy might solve a specific real-life problem; - presenting information in a variety of engaging formats; - manipulating information (comparing, dissecting, interpreting, evaluating, etc.) so as to enhance understanding. - associating information-sharing with positive recognition, increased control or success in intercultural encounters; • Each program is composed of several lively segments, both documentary and studio-based. The segments are tied together by the presence of Bo Lao ("Wise Old Person" in Indochinese), a content, self-confident traveling wizard.

Table 4-1 (cont'd)

SERIES	TARGET AUDIENCE BY RACE/ETHNICITY		TARGET AUDIENCE BY AGE OR GRADE LEVEL	TARGET AUDIENCE NEEDS SUMMARY	PROGRAM OBJECTIVES SUMMARY	SERIES DESCRIPTIONS
	PRIMARY	SECONDARY				
24. THE NEW AMERICANS (concluded)				Americans, even among those who are well-intentioned. • The recent refugees have even more severe problems than the earlier ones, among which are lack of English language facility.	health-care personnel of Indochinese children: - Gain information on and increase respect for Indochinese cultures; - Gain understanding of differences betwen Indochinese cultures and between Indochinese and Amer cultures; - Increase ability to relate positively to the New Americans they encounter. o For new arrivals. - Gain positive overview of the Indochinese community in America; - Increase understanding about relationships between Indochinese and Amer. peoples; - (with sub-titled programs) See and hear themselves in Amer. context and increase familiarity with English language.	
25. THE NEW VOICE 26 half-hour programs	• All adolescents		• Secondary school grades	• Minority adolescents need positive support in their development of self-concept. • Majority adolescents need to eliminate or prevent racial and ethnic stereotyping owing to social and physical isolation. • Television needs to be used in a way that will counteract its own worst effects of cultural isolation. • Adolescents need to be heard on issues of concern to them. • Society needs a variety of contexts which are conducive to cross-cultural communication at the interpersonal level.	• To provide minority adolescents with a variety of accurate models with which to formulate a positive self-concept. • To encourage in adolescents in general, and majority adolescents in particular, a positive regard for others belonging to different ethnic and racial groups. • To provide television viewers with a variety of realistic situations, sex roles, occupational, ethnic, and racial portrayals which accurately reflect the diversity within this society. • To provide a respectful forum which will support and encourage the adolescent's process of questioning values and forming opinions. • To encourage adolescents to seek cross-cultural collaboration in their own lives.	• A regular multicultural cast of teenagers gather each week to publish their own school newspaper, The New Voice. In each program they encounter a different problem or conflict in putting the paper together. Often it is an obstacle to working together posed by some difference between two members of the group or between one member and all the rest. • In the course of each week's drama several "articles" for the paper are investigated: these constitute film document segments. The cast also presents their weekly "comic strip"--an animated film--and their weekly "editorial," which is a discussion of a salient topic.

Table 4-1 (cont'd)

SERIES	TARGET AUDIENCE BY RACE/ETHNICITY		TARGET AUDIENCE BY AGE OR GRADE LEVEL	TARGET AUDIENCE NEEDS SUMMARY	PROGRAM OBJECTIVES SUMMARY	SERIES DESCRIPTIONS
	PRIMARY	SECONDARY				
26. THE REAL PEOPLE 9 half-hour programs	• The Plateau Indian population in Eastern Washington, Northern Idaho, Western Montana	• All others in age range	• Ages 7-12	• Negative self-concept is major factor in academic failure of Native American children. • Many teachers are ignorant or scornful of Indian cultural values and contributions, further undermining attempts at academic success. • In-school materials are biased. • Need for exploration of differences between reservation and urban Native Americans and of struggle between militant and pacifist groups. • Need for focus on struggle with white racism.	• Improve self-image, level of positive self-esteem. • Improve in-school social and academic experiences. • Change Anglo perceptions of Native American culture and value system.	• Use of docu/drama with shooting in natural surroundings for recreation of historical events. Programs deal with religion, family, education, health, politics, recreation, economics. For continuity, use of a strong Native American, an Indian and non-Indian child--to introduce, narrate, ask questions and react to information presented on a given topic.
27. VEGETABLE SOUP I & II 78 half-hour programs 138 quarter-hour programs	• All minority children	• All other children in U.S.	• Ages 6-10	• Need for positive ethnic awareness and orientation, promoting positive racial identity and rejection of negative feelings and stereotypes. • Need to recognize differences between ethnic groups. • Need to diminish resentment among ethnicities, particularly between urban Blacks and Puerto Ricans. • Poorly designed bilingual programs promote resentment by teachers and students, impeding the learning process.	• Teach positive acceptance of individual and group differences. • Teach children to reject negative strategies (including role stereotyping or racism) for dealing with conflict situations. • Present wide range of role model options.	• Magazine format, using documentary, real-life drama, full-cell animation, involving people of various ethnicities and professions, "unsung" minority heroes, children asking questions about race. An adventure serial, "Outerscope," deals with many key objectives of the series. Each adventure is a parable about some form of prejudice. Characters are portrayed via puppets. Other segments include topics about jobs, crafts, recipes, games, emotions, literature, art and music.
28. VILLA ALEGRE I, II, III, IV, V 234 half-hour programs	• Hispanic children	• Non-Hispanic children	• Ages 3-9	• Persons of Hispanic descent need at an early age to be exposed to and learn strategies for dealing with their environment. • Spanish-origin children must be exposed to experiences which will confirm a positive self-concept in order to break cycle of educational failure. • These children must be competent in use of both English and native language. • Alternative teaching strategies must be found to meet special needs of Latino children.	• Expose children to strategies for dealing with environment. • Assist Hispanic children in maintaining positive self-concept, honor for their culture. • Expose Hispanic children to uses of both Spanish and English. • Provide non-Hispanic children opportunity to appreciate Spanish and value of being bilingual. • Make children aware of communication elements and tools, to stimulate curiosity in cognitive	• Each program based on magazine format of short, self-contained segments linked by educational purpose. Each segment introduces and reinforces a different aspect of show's main message or theme. Many segments take place in a village with real characters who provide role models and teach both cognitive and affective skills. Children predominate. Show's themes built around areas of human relations, natural environment, man-made objects, food, nutrition, and energy.

Table 4-1 (cont'd)

SERIES	TARGET AUDIENCE BY RACE/ETHNICITY		TARGET AUDIENCE BY AGE OR GRADE LEVEL	TARGET AUDIENCE NEEDS SUMMARY	PROGRAM OBJECTIVES SUMMARY	SERIES DESCRIPTIONS
	PRIMARY	SECONDARY				
28. VILLA ALEGRE (concluded)				• Develop strategies that foster awareness of value in being different. • Devise learning situations where children become independent learners. • Develop curriculum designed to represent and reinforce native culture.	areas. • To enhance self-concept, positive attitude toward cultural pluralism. • Provide information on natural environment. • Provide coping skills.	
29. WATCH YOUR MOUTH 26 half-hour programs	• Black and Spanish American students	○ All other students	• Secondary school grade level	• Minority students speaking non-standard English or native language are likely to have problems with self-concept and teacher attitude reflecting mismatch between their language skills and the expectations of schools. • Efforts to improve expression skills have failed to consider contemporary sociolinguistics; curriculum does not recognize culture, lifestyles and language of students in ways that are not degrading. • Students need to see how communications skills are related to effectiveness in the world.	• Promote understanding of worth and quality of all language. • Teach cognitive skills in written and oral language through various linguistic strategies.	• Set in multi-ethnic classroom located in large urban school. Core cast of 5 students and their teacher provide continuity and permit addressing of program objectives through situations faced and resolved. Each program contains highly involving or comic storyline, incorporating combinations of program goals.
30. UP AND COMING 26 half-hour programs	• Multi-racial/multi-cultural		• Ages 14-17	• Black and non-minority adolescents need assistance in developing skills for coping with social and emotional problems common to age group. • Black adolescents need non-stereotyped positive and relevant role models to develop better self-esteem. • Need to deal with racism and racial isolation as they affect self-growth and interpersonal relationships.	• Promote interracial and interethnic understanding through development of more positive regard for multi-ethnicities, especially between Blacks and Whites. • Promote positive emotional and social development. • Increase awareness of strategies and options for personal growth and group relations.	• Portray teenagers working together in coping with issues in their lives. Variety of Black teenage characters used as core cast. Stories presented in which Black teenagers must deal with real situations, exploring wide cross-section of Black personalities and situations in urban setting. Set in predominantly Black neighborhood of low and middle income homes. Action revolves around two core families.

Which of these approaches is to be preferred appears to be unanswerable from the data at hand. Even the gatekeepers interviewed disagree. The programming director of an Eastern public station felt that the series dealing with Mexican-American subcultures were not relevant to his audience, while the programming director of a West Coast Spanish language station felt that Spanish language programs per se held some interest for his audience.

This same tension between broad and narrow conceptions of the target audience is reflected in most of the other series. While specific minority groups are often mentioned as among the target audience, there appears to be a reluctance to exclude anyone. Sometimes this is dealt with by listing multiple target audiences (such as GETTING TO KNOW ME, which lists as the primary target audience both "Black students in the South" and "Non-Black students in the South," or FROM JUMP STREET, which lists "Black and Non-Black Teenagers"). Others more directly reflect their multicultural goals by listing the target audience as "All American Children" (REBOP) or "All Adolescents" (THE NEW VOICE). Even among regional series, as mentioned above, there is a reluctance to be too exclusive, except in the case of Native American and Franco-American series, which define their target audiences narrowly.

The age of target audiences is specified either in terms of chronological age or school grade level. Many proposals use the elementary vs. secondary school grade distinctions as the basis for their specification. Some of the age designations span the junior high school years. With respect to chronolgical age, the series, in the aggregate, seek to attract viewers from pre-school through age 19, with parents and other adults frequently designated as secondary targets. Nineteen series are targeted principally to audiences in the elementary school years and nine at those in the secondary school years. One (QUE PASA, USA?) specified an age range of 12 years and over.

4.3 TARGET AUDIENCE NEEDS

One of the most striking aspects of proposals for ESAA-TV series is the spirit and firmness with which target audiences needs were proclaimed. In no case were needs assessments presented as merely reviews of the literature.

Each needs assessment attempted to define needs unique to the target audience. The assertions of needs were supported by scholarly documentation, personal interviews, and often by the first-hand experience of the writers. Each series' needs assessment has a character of its own and seems to reflect a personal commitment on the part of the producing group.

The bulk of the ESAA-TV series address target audience needs in both the cognitive and affective domains. The cognitive needs addressed vary considerably from series to series. INFINITY FACTORY seeks to improve mathematical literacy of minorities. GETTING OVER attempts to help minority adolescents develop skills for coping with basic life management related to health care, child-rearing, and money management. SOUTH BY NORTHWEST teaches the history of Blacks in the Pacific Northwest. WATCH YOUR MOUTH offers cultural pluralism in guiding viewers to the appropriate use of both nonstandard and conventional English. VILLA ALEGRE, CARRASCOLENDAS, MUNDO REAL, QUE PASA, USA?, LA ESQUINA, and LA BONNE AVENTURE, FRANCO FILE, and NATION BUILDERS all deal with bilingual and bicultural experiences.

Another theme frequently expressed throughout ESAA-TV need assessments is the importance of enlightening the teachers and school administrators who are responsible for the education of minority children. Proposal writers argued that such enlightenment will facilitate positive developments in the appreciation and understanding of the cultural heritage of minority groups and help to eliminate culturally biased behavior.

In summary, while most series specify both cognitive and affective needs, in every case the series producers operated on the assumption that the acquisition and mastering of specific skills, attitudes, and behavior can be accomplished successfully only when the needs for improved self-concept, pride in minority heritage, and dominant culture acceptance of minorities have been met.

4.3.1 MEANS BY WHICH TARGET AUDIENCE NEEDS WERE DEFINED

Common to almost all series as a method by which target audience needs were determined was a review of the literature, although in only a few was it the sole method. Some of these were continuing series which had offered literature reviews in their earlier winning proposals and had turned to supplemental modes of needs assessment in their continuation proposals.

In most cases, producers met with and received input from professionals in pertinent fields (e.g., psychologists, educators, administrators, technical experts in linguistics or mathematics) and with community spokespersons or groups representing target audience interests. In many instances, producers conducted formal interviews or surveys. Some of these surveys are worthy of mention since their impact was often significant.

- The producers of FOREST SPIRITS, whose target audience is Menominee County Native Americans, sent letters to 41 Wisconsin secondary school principals asking them to complete a questionnaire to determine their anticipated use or nonuse of such a series in their school curricula.
- LA ESQUINA, a series targeted at Mexican-American children, formed an ESAA Proposal Committee consisting of Southwest Educational Development Laboratory staff in the fields of secondary level teaching, curriculum design and development, media and television production. The committee designed a 27-item needs assessment survey instrument that was administered to 99 Mexican American secondary school students in five cities. A significant portion of LA ESQUINA needs assessment is based on the results of this survey.
- In its third season, the VILLA ALEGRE producers conducted 27 separate workshops across the country. In addition to attending these workshops, the 500 participants, including teachers, educational administrators, and parents, completed a questionnaire related to the series. The staff also conducted a study of school superintendents in 19 states.
- Producers of FRANCO FILE conducted an extensive mail survey of over 700 teachers, administrators, parents, and members of New Hampshire's Franco-American community. In addition, the questionnaire was mailed to the New Hampshire Commission on Equal Educational Opportunity and the New Hampshire Commission on Cultural Affairs.

- Although not directly related to an assessment of needs, the producers of LA BONNE AVENTURE (Maine Public Broadcasting Network) conducted a "feasibility study" by adapting a current events program targeted at Anglo elementary level children. The adaptation, called "La Machine Magique," was similar in format to the Anglo version but targeted to the Franco-American child. "La Machine Magique" was the first program in the history of Maine produced specifically for Franco-American children. This effort was intended primarily to determine whether or not such a program would, in fact, attract viewers and be supported by educational administrators in the state of Maine.

- For THE NEW VOICE, WGBH's Multicultural Children's Programming Unit conducted tape-recorded interviews with 14-17 year olds in nine locations across the United States.

In contrast to the variability and the series-specific nature of needs addressed in the cognitive domain, affective needs of target audiences cited by ESAA-TV series share several major themes. The affective needs most frequently cited and, in most cases, presented as directly related to each other, are for increased self-esteem on the part of minority children and increased pride of minorities in their history, culture, and achievements. Increased self-esteem was cited as a primary need of the target minority audience in virtually every series, whether "cognitive" or "affective."

Many authors of the needs assessments have explicitly remarked that the degree to which individuals have access to and opportunity for the kinds of experiences that contribute to the enhancement of self-esteem varies considerably. It is not only important to know and appreciate the history, values, and culture of minorities, but in particular to understand their contribution to the dominant society. Furthermore, most authors believe that it is critical that the dominant society has this same understanding and appreciation. It is argued that the dominant, or Anglo, society has no such problem regarding its history and contribution. Minority history, culture, and social contributions are often denied, ignored, or presented in a biased and destructive way. The most striking example is found in the case of Franco-Americans in New England. The authors of the LA BONNE AVENTURE proposal claim that there are no references whatsoever to Franco-Americans in any textbooks for school children and that it was not until recently that Franco-American children were even permitted to speak French in Maine schools. In this case, the need was argued to be not only one of eliminating bias or of urging school systems to use available material on minority gorups but of creating the material. Similar arguments have been made regarding needs of Native American children. In the case of the Indochinese minority targeted in THE NEW AMERICANS, the absence of materials reflects the recency of their status as a numerically significant minority group.

Of considerable value to continuing series in assessing needs were formative evaluations of the initial series. The producers of CARRASCOLENDAS, QUE PASA, USA?, and VILLA ALEGRE explicitly stated that results from their first year's formative evaluation facilitated changes and refinements of program objectives in subsequent years. Indeed, the producers of VILLA ALEGRE conduct continuous research at the national level among institutions and school systems serving their primary target audience and consider themselves to be a research organization in bilingual education as well as a production organization.

In addition to the needs assessment that was part of each proposal, all series continued to attend to the assessment of target audience needs throughout the production phase. In most cases this was an informal process that was conducted through the involvement of target audience personnel both in production and in the review of materials by the PAC. In some instances, the continued assessment of target audience needs was a more formal process that involved structured interactions with members of the target audience during specific tasks in the production process. Conceptually, these continuing "needs assessments" were often an assessment of the extent to which program objectives were being appropriately addressed, since the precise nature of a "need" is often not clear until an attempt is made to meet that need. Failure to address a need successfully sometimes reflects shortcomings in its definition rather than shortcomings in the solution.

4.3.2 PROGRAMMING OBJECTIVES

As shown in Table 4-1, the statements of series objectives usually paralleled the stated target audience needs, although in some cases they were broadly stated and rather vaguely defined. The statements of overall series objectives indicated that all of the producers intended to be responsive to the ESAA-TV's legislative mandate to facilitate desegregation and to ameliorate cognitive and affective problems associated with racial isolation.

The broadest statements of objectives were found in the multicultural affective series (e.g., REBOP, VEGETABLE SOUP, and AS*WE*SEE*IT). Emphasis varies from series to series, but to some degree these series all proposed to:

- Reinforce a positive sense of cultural heritage and to improve self-esteem of minority group children,
- Provide appreciation of the multiplicity of cultural heritages in the United States,
- Demonstrate positive multi-ethnic interactions, and
- Provide positive role models for minority group youth.

Most of the series in categories oriented primarily to cognitive needs also seek to achieve these affective goals in addition to their more specific cognitive goals.

The primary objectives of series in the cognitive categories were naturally more specific and concrete than those of the multicultural affective series, but even these were stated in rather general terms. For example, INFINITY FACTORY I's primary objectives were teaching mathematical concepts and skills, improving attitudes about mathematics, and demonstrating the usefulness of mathematics. More specific content objectives were developed after contract award through ongoing use of curriculum development consultants. The specific content objectives of WATCH YOUR MOUTH, a cognitive series designed to teach written and oral skills, were also developed with the assistance of linguistic consultants after the contract award. Specific content objectives for other cognitive series have been developed in a similar manner.

The objectives of the regional series, like those of the national series, were consistent with the broad ESAA mandate, but these series were even more strongly oriented toward raising the self-esteem of the primary minority group to which they were targeted. For example, FOREST SPIRITS and PEOPLE OF THE FIRST LIGHT were concerned with the affective needs of Native

Americans in Wisconsin and New England, respectively, while the primary objective of LA BONNE AVENTURE was to have a positive impact on the self-esteem of Franco-American children living in Maine. In contrast to the national bilingual series, such as CARRASCOLENDAS, VILLA ALEGRE, SONRISAS, etc., which were designed to meet both affective and cognitive needs of all Hispanic groups, the bilingual regional series were much more narrowly targeted: LA ESQUINA primarily addressed self-esteem of Mexican-American children; MUNDO REAL, the affective needs of Puerto Rican children; and QUE PASA, USA?, the affective needs of Cuban-American children. PEARLS, PACIFIC BRIDGES, and BEAN SPROUTS were similarly concerned with the affective needs of Asian children.

4.3.3 SERIES FORMATS

Descriptions of the formats used by ESAA-TV series are presented in Table 4-1. ESAA-TV series employ various combinations of four basic presentation formats: magazine (e.g., VEGETABLE SOUP, INFINITY FACTORY); situation comedy (e.g., QUE PASA, USA?); cinema verite documentary (e.g., REBOP); and dramatic documentary (e.g., SOUTH BY NORTHWEST).

Program format decisions are based on a number of different considerations, among which are:

- Access to resources. This included both financial and human resources. For example, cinema verite is a comparatively cheaper production style than dramatic documentary. On the other hand, serialized dramas demand a continuity of performing staff not required by documentaries. For example, in 1976, REBOP wanted to switch from a cinema verite to a dramatic approach, but funding limitations precluded this option.

- Technical staff experience or preference. A particular director may feel more comfortable using a format with which (s)he has had prior experience of success. For example, INFINITY FACTORY changed format three times due to the particular predilections of three different executive producers who guided the production at different times.

- Age of the target audience. In general, the segmented/vignette/magazine approach is used to appeal to younger children; serialized dramatic, situation comedies and documentary formats tend to be used mainly in series targeted at secondary school audiences. ESAA-TV series have consistently adhered to this principle.

- Competitive Milieu. ESAA-TV series must compete with the high budget, high production value commercial series which do much to condition viewers' tastes. The necessity of appealing to the target audience in a competitive market is clearly an important consideration in producers' formatting decisions. Imitations of formats of current "hits" is often an effective way for new series to gain acceptance. The "sit-com" is clearly the commercial format of choice these days.

Several of the continuing series changed formats substantially in successive contracts. Sometimes the changes in format reflected a change in the series' objectives or target age group. In other instances the changes reflected changes in the Executive Producers' styles and the form of creative expression with which they felt most comfortable. In a few instances, significant changes were made as a result of evaluation findings that a particular approach was successful.

4.4 FACTORS IN PRODUCTION AFFECTING THE QUALITY, CARRIAGE, AND POTENTIAL IMPACT OF THE SERIES

4.4.1 CONTRACT NEGOTIATIONS

The period of contract negotiations after the top-ranked applicant had been chosen marked the first stage where USOE had a significant impact on the production process and ultimately on the quality of the series produced. Producers proposed series designed to meet the audience needs that they had described in their proposals. They budgeted accordingly, keeping in mind the intended audiences and the compettiton that they had to meet to obtain carriage, given limited broadcast time and channels, and heavy competition for viewership.

The negotiation process with USOE dealt primarily with money, with decisions about technical quality having been made by the review panelists when they ranked the proposals. As mentioned above, the USOE solicitations mentioned that cost per minute of programming would be taken into consideration in the government's budget review and award process. However, in making these cost per minute considerations, USOE apparently did not have any consistent or formal guidelines for making its calculations, and although the contracting negotiation process is supposed to involve negotiations, including give-and-take on the part of the government and the contractors, this apparently did not ocur in many cases. In a number of instances (for example, THE NEW VOICE, FROM JUMPSTREET, UP AND COMING, and WATCH YOUR MOUTH, all of which were national series produced by the largest and most prominent public television producing stations), producers proposed series with high production values which were designed to compete for secondary school age and adult audiences which are extremely discriminating about production and entertainment values of the programs they choose to watch. KQED in San Francisco proposed 26 half-hour shows for $2.7 million for UP AND COMING and was awarded $2.25 million for the same scope; WGBH in Boston proposed 26 half-hour shows for $2.9 million for production of THE NEW VOICE and was awarded $2.2 million for the same scope; WETA in Washington, D.C., proposed 26 half-hour shows for $2.7 million and was awarded $1.6 million for the same number for production of FROM JUMPSTREET; and WNET in New York proposed 26 half-hour shows for $2.3 million for the production of WATCH YOUR MOUTH in 1975 and was awarded $1.8 million for the same number of shows. Although the USOE negotiators recognized in all of those instances that exactly what was proposed could not be accomplished for the lesser amounts of money, producers were not given the option of reducing the number of shows to be produced. Rather, they often had to make extreme revisions in the content and format of the series and/or guarantee that they would provide the additional funding required to complete a series with the same design, content, and scope proposed. In addition, the government did not allow a contingency fund, nor were they allowed to include inflation factors. In commercial and other non-government production, contingency funds of up to 30% are built into production budgets. This absence of contingency funds and inflation factors built into the budget became a much more serious factor in influencing the quality of the series produced as production got underway, given the sometimes drastic cuts in proposed budgets.

These problems and how they were compounded will be dicussed in following sections.

Budget cuts with unchanged scope was one serious problem encountered by some producers. However, other producers found that their scope of work was increased beyond what had originally been proposed and budgeted. This occurred more frequently with series funded early in the Program's history and more often with regional series, where the total amount of money for production was fixed by the government regulations; i.e., $250,000 from 1974 to 1976 and $300,000 from 1977 to the present.

Some series which had the scope of work increased during contract negotiations with either a minimal or no increase in the budget. Some dramatic instances of budget reductions without corresponding scope reductions occurred when the series proposed had received the highest panel ratings and were proposed by organizations with established reputations for producing material of high quality. These producing organizations were located in some of the areas of the country where all costs are higher and where the organizations had extremely high overhead rates which further reduced the amount of money that would actually go into production. Scope increases without corresponding budget increases also occurred during negotiations, but these were more likely to occur in the early years of the program's operation.

Producers of many of the series that had their funds, but not scope, cut, or had scope increased without an increase in funds, allege some devastating effects on the series' ultimate quality and ability to attract viewers. Nearly all of the producers and a number of a interviewees representing the broadcast industry were extremely critical of the government's emphasis on minutes of programming per dollar without any apparent or overt acknowledgement of the relationship among production format values, cost, and viewers per dollar spent. The commercial television world and the public television world clearly make cost and production budget allocations on the basis of the number of viewers in an audience segment that a particular type of programming can be expected to attract.

The extreme cost constraints and lack of a contingency budget exacerbated problems faced by the ESAA-TV producers who were often learning themselves. Many took seriously the mandate to provide explicit training for on-the-job trainees, and to provide mobility for minority staff at all levels who had earlier been denied access to jobs in the broadcast industry. In addition, the ESAA-TV producers were producing programming that had explicit cognitive and instructional goals as well as affective and entertainment goals.

As one can see by the example of the Children's Television Workshop productions, achieving this dual mandate is extremely expensive. Children's Television Workshop, which was the model for ESAA-TV, employed top management, top production talent, and extensive evaluation throughout production. That is, material which does not meet both entertainment and educational goals is discarded and redone. The ESAA-TV budgets and contracts were fixed-price and, although scope reductions have been obtained by some producers, particularly in the most recent years of the Program's operation, they are difficult to achieve under the operating constraints of the USOE contracting office.

In fiscal year 1979, the government took the initiative to renegotiate three series, NEW VOICE, FROM JUMP STREET and UP AND COMING. The renegotiations centered around reducing the scope of these series whie keeping the government's fiscal investment the same as what had been originally contracted in order to increase the production values of the series. In this way, the ESAA-TV Program administrators hoped to achieve better carriage and ultimately a larger return on their investment in terms of viewers reached. In these negotiations, the scope of NEW VOICE was reduced from 26 half-hour shows to 24 half-hour shows; the scope of FROM JUMP STREET was reduced from 26 shows to 20 shows, including 15 with all new material and five which were to consist of recompilations of the original 15; and the scope of UP AND COMING was reduced from 26 half-hour shows to 13, although they produced two additional shows with funding from the Corporation for Public Braodcasting to bring the series total to 15 half-hour shows. The producers reported that they were able to satisfactorily complete their series after these scope reductions.

4.4.2 PRODUCERS' EVALUATION OF THE NEGOTIATION PROCESS

Three out of every four producers asserted that the negotiation process had had a harmful efect on the quality of the series produced. Areas that were cited as being harmed most were lack of funds to hire the best writers, producers, talent, etc., particularly in the case of the dramatic series; fewer days on location and fewer days for rehearsal; fewer shooting days; and no contingency funds for redoing material which was unacceptable. Producers said that this contributed to the uneven quality of many of the ESAA-TV series, particularly the early ones.

Others stated that the changes in format had changed the shows substantially from what was proposed. Although most felt that they had produced good television series, they were aware of the flaws and the compromises and felt that the contract negotiation process had undermined the panel rating and selection process. What the panel selected was not what was actually contracted for in a number of instances. Although some producers expressed the opinion that negotiations had helped them, by forcing them to be more realistic and more efficient, by and large, these were the smaller producers who had limited experience with television production and with preparing budgets for government review.

Suggestions offered by producers for improving the negotiation process and its effects on the quality of production included:

- Employ professionals involved in producing both commercial and public television serve as advisors to government contract negotiators in the budget review process;
- Take into account actual current costs in the industry required to meet specified production standards;
- Take into account the target audience and broadcast channels sought and production values and associated costs needed to be competitive; and
- Consider a viewer per dollar estimate in addition to dollars per minute or other unit of programming when evaluating proposals.

4.5 FORMATIVE AND PILOT EVALUATION OF INDIVIDUAL SERIES

The legislative originators of the ESAA-TV Program intended the Program to be modeled after SESAME STREET, and Section 711(6) of the enabling legislation specifically calls for research to be integrated with production, stating that applicants should "adopt effective procedures for evaluating education and other change achieved by children viewing the program." Section 611 of the 1978 ESAA-TV legislation reiterated this stipulation. Concern for the effectiveness of the series in producing cognitive and/or affective changes has been a recurring theme mentioned by legislators and policymakers.

In implementing this requirement, the Program's administrative guidelines call for less extensive research than had been desired by legislators and other policymakers. Instead of ongoing formative evaluation and summative evaluation, the regulations limit evaluation activity to testing of a prototypical pilot program. The point award section of the proposal solicitation elaborates on the kind of pilot-testing needed and directs contractors to design the evaluations primarily to assess the appeal and attention hold of the pilot(s). Data collection on cognitive gains or affective impact is optional. A maximum of 5 points out of 100 in the proposal rating is given for the proposed pilot evaluation design. Points are awarded for proposed testing techniques which can adequately measure the appeal and attention hold and for the adequacy of the test sample employed in terms of its size and of its geographical and ethnic representativeness. The regulations state that the USOE will review the pilot show and the pilot test results and will, within two weeks, make a go/no-go decision about further series production.

In practice, the pilot evaluations do not constitute go/no-go decision points except in extreme cases where the producer may fail to deliver a technically acceptable pilot film. When ESAA-TV awards are made, all funding necessary to carry the series through to completion is put into place and it is assumed that the series will be completed. The burden of proof as to whether a series will be cancelled rests with the government rather than with the producers. In the opinion of the program director, the most positive benefit of this approach is that it makes recruitment of high-quality project personnel easier since such people are more likely to make themselves available to work on a series when there is the expectation that the project will be carried beyond the pilot to full series production.

The official limitation of formative evaluation to pilot testing on which a go/no-go decision will be made seems clearly to diverge from the intent of the original legislation. Although the pilot evaluations may serve a quasi-evaluative function in that the production organizations receive feedback about the effectiveness of their appeal to the target audience and their ability to hold audience attention, the usefulness of the evaluations appears to be severely restricted and their aims extremely narrow, given the broad goals and objectives of ESAA and the ESAA-TV series.

The former program director cited programmatic and budgetary reasons for this decision to conduct formative evaluations only on series pilots. He argued that the high cost of carrying out meaningful testing and revision, and the inevitable delays that this process would entail, could result in considerable overruns. He felt that given the limited amount of money for ESAA-TV series production, and the great number of needs to be served among the various ethnic and cultural minority groups, it is better to spend the available money on a greater number of series rather than a few well researched series that meet the needs of only a few.

The methodological diversity of the evaluations proposed and performed reflects the latitude of USOE guidelines in the area. This is also reflected in the range of expenditures for evaluations: $5,000-10,000 for regional series; $40,000-50,000 for most national series, with a high of $87,000 in one case.

This administrative decision is a highly controversial one. Several producers expressed the view that current pilot-testing procedures are a waste of money and do not provide them with any useful information. This same opinion has been expressed by several former HEW officials and broadcasters, who charge that in addition to providing scanty information about the educational value of the series, the current evaluation practices, whereby production organizations choose their own evaluators (either in-house or outside), have produced a situation which militates against finding negative pilot evaluation results.

In contrast to these negative opinions of the pilot evaluation process, several producers and others who are knowledgeable about research felt that some for of ongoing formative evaluation which produces timely feedback is quite useful. Several of the production organizations (e.g., New York State Education Department on VEGETABLE SOUP, Educational Development Corporation on INFINITY FACTORY, and WGBH on REBOP) have carried out programs of ongoing formative evaluation in addition to the required pilot evaluations.

4.5.1 OVERVIEW OF PILOT EVALUATION SAMPLES, DESIGN, AND METHODOLOGIES

Our information about formative evaluations is derived both from formative evaluation reports and from series proposals. The following features of the evaluations are summarized below and described in greater detail in Table 4.2.

- age of respondents;
- ethnicity/race of respondents;
- geographic regions of testing;
- sample size;
- the organization conducting the evaluation;
- methods for assessing interest and appeal;
- methods for assessing cognitive impact; and
- methods for assessing affective impact.

Sample Sizes

Sample sizes ranged from 100 respondents to more than 5,000. In some cases, subsets of samples were used for a particular purpose. For example, the AS*WE*SEE*IT I evaluation involved a total sample of 1,200 students, of whom 112 students were administered the distractor test for appeal of the

Table 4-2

SERIES PILOT EVALUATION SAMPLES, DESIGNS AND METHODOLOGIES

SERIES	GRADES/AGE(S)	ETHNIC GROUP(S)	GEOGRAPHIC REGION(S)	SAMPLE SIZE	EVALUATOR EXTERNAL/INTERNAL	ASSESSMENT AND METHOD OF DETERMINATION		
						INTEREST/APPEAL/METHOD	COGNITIVE MEASURES/METHOD	AFFECTIVE MEASURES/METHOD
1. AS*WE*SEE*IT*I	Secondary school students Principals Teachers Human relations specialists	Black Asian Latino Native American Anglo	South (Miami) Midwest (Chicago, Missouri, Indiana, Minnesota) East (New York, Pennsylvania) Southwest (New Mexico, Texas, Arkansas) West (California, Arizona)	1200	External: Educational Testing Service	Distractor testing, using distractor slides, in one site on subsample of 112 used to measure interest/appeal. Small group discussions, using semi-structured interview, conducted post-viewing to determine likes/dislikes. Student Viewer Survey also included questions regarding format preferences, other program topics of possible interest and specific program segment ratings	Student Viewer Survey administered post-viewing included program content questions	Student Viewer Survey, administered to viewers (experimental group) and sample of 233 non-viewers (control group) on attitudes regarding school desegregation and racial/ethnic stereotyping. For viewing group, administered both pre- and post-viewing.
AS*WE*SEE*IT*II					DATA NOT AVAILABLE			
3. BEAN SPROUTS	Grades 3-6 Ages 7-13	Chinese American Anglo Latino Black	West (San Francisco, Oakland, Stockton, Sacramento, Los Angeles)	289	Unspecified	Distraction test used to measure attention level of children as they watched the show. Questionnaire used to sample children's reactions to shows.	Questionnaires used to determine whether children absorbed major themes and specific information about Chinese Americans and Chinese American history	Questionnaire used to assess pilot's effectiveness in communicating feelings and attitudes, whether characters and situations were plausible and whether viewers could identify with them.
3. CARRASCOLENDAS I	Elementary school students	Mexican American Other Hispanic: Puerto Rican Cuban Anglo	West (California) Southwest (Texas) Midwest (Illinois) East (New York) Southeast (Florida)	Unspecified	Internal: KLRN-TV	Measured interest and appeal of parents and children; asked teachers for their attitudes and observations, and how they would incorporate series into the classroom	Combined pre- and post-viewing oral interviews and pre/post viewing fluency ratings.	Self-concept measured in pre/post tests with change in scores measured.
CARRASCOLENDAS II	Grades 2-5	Puerto Rican Mexican American Cuban American Anglo	Minimum of 3 geographically representative sites	4120-5400	Internal: KLRN-TV External: Univ. of Texas at Austin	Data sought on audience interest. Method not specified.	Data sought on language comprehension of both English and Spanish and cognitive gains in cultural awareness and knowledge. Method not specified.	Curriculum embedded tests used to determine affective knowledge gained: (1) pre- and post-tests to measure role sensitivity by preference of pilot role models representing specific attitudes and affect; (2) post-test game based on program segments designed to teach affective concepts; viewers asked to suppose how they would handle a situation; (3) role playing post-test to measure ideas of sharing, post-viewing; (4) pre/post self-concept tests.
CARRASCOLENDAS III	Grades 1-3	Anglo Black Mexican American Puerto Rican Other	Southwest (Texas) East (New York) Southeast (Florida)	1160	External: Media Learning Laboratory, Univ. of Texas at Austin	Pupil Questionnaire measured viewing patterns and series' appeal. Watt and Krull's "Dynamics" Factor measured verbal and visual activity.	Pupil Questionnaire used to assess recall and interpretation. A story completion task for 3 of the dramatic skits appearing in pilot.	Observer ratings used to record and measure overt verbal participation. An identification scale based on preferences of characters and role models appearing in pilot.

Table 4-2 (cont'd)

SERIES	GRADES/AGE(S)	ETHNIC GROUP(S)	GEOGRAPHIC REGION(S)	SAMPLE SIZE	EVALUATOR EXTERNAL/INTERNAL	ASSESSMENT AND METHOD OF DETERMINATION		
						INTEREST/APPEAL/METHOD	COGNITIVE MEASURES/METHOD	AFFECTIVE MEASURES/METHOD
4. FOREST SPIRITS	Secondary school students	Native American Anglo	Midwest (Menominee County in Wisconsin)	12 classrooms	External: Univ. of Wisconsin, Green Bay	Interest and appeal measured by distractor test. Children questioned about their reactions.	Students given test measuring comprehension ability. Pupils asked in questionnaire if they had learned new information.	None specified.
5. FRANCO FILE	Ages 10-13	Franco-American Anglo Other	New England (New Hampshire)	Unknown	Internal: New Hampshire Network	Pre-test administered 1 week prior to student viewing and a post-test immediately after viewing (measures unspecified). One hundred students took same pre-post tests without viewing. Subset of students filled out questionnaire on reactions to specific segments.		
6. FROM JUMPSTREET	High school Ages 14-17	70% Black 30% non-Black	Sites from both urban and rural sections in each of 4 areas: South (9), North Central (3), Northeast (3), West (2)	1300	External: Audience Profile Services, Washington, D.C.	Researchers observed eye direction of viewers; written multiple choice questionnaire administered to determine reaction to performers, music and show's general composition.	Pre- and post-test multiple choice questionnaires used to measure ability to recognize music characteristics, familiarity with different types of music, and understanding of two cognitive principles put forth in program.	Pre- and post-test multiple choice questionnaires measured students' perceptions of the role of music in their lives. Interviews conducted to gain attitudinal information.
7. GETTING OVER"	Grades 9-12	*	East (Washington, D.C.) and 6 other regions (unspecified)	Unspecified	Internal: Educational Film Center	Devices to test student opinion of show and ideas for change will be integrated into the test questions and group interviews measuring cognitive and affective aspects	Cognitive gains measured by true-false, multiple choice, and oral test questions. Test for application of skills on such topics as comparative shopping, selecting a health service or doctor.	Researchers will gather information concerning students' attitudes about lifelong skills using formal projective and dichotomous scale tests administered pre- and post-viewing and by group and individual in-depth interviews.
8. GETTING TO KNOW ME I	Grades 3-4	Not specified	From urban, suburban, rural, and inner-city schools	233	Not specified	Observation-assessment form used to record student behavior during viewing	Post-test administered to determine whether major program contents were retained after viewing.	Students interviewed by researchers to determine effects of show on self-concept and awareness.
GETTING TO KNOW ME II	Grades 3-6	Not specified	"A small city in a southern state"	300	Not specified	Student behavior during viewing observed.	Pre- and post-tests administered to measure gains in knowledge of various forms of folklore.	Students interviewed by researchers.
9. MOVIE OF THE WEEK	Ages 9-13	Black White Hispanic (Puerto Rican Cuban Chicano) Asian (Chinese Japanese Vietnamese) Native American	4 cities representing Northeast, South, Midwest, Far West (L.A. area used for comparison purposes.)	1200-1300	Not specified	In the 4 cities attention will be observed while viewing. Questionnaire will be administered immediately post-viewing to measure appeal. Some open-ended questions will be included to expose reasons for appeal. L.A. site comparison group: Digital audience response system to be used while viewing to measure appeal. Will answer program related questions testing appeal.	In the 4 cities questionnaires will be administered immediately post-viewing, measuring comprehension and recall of pilot's message. Students will be invited to return for focus group interviews where in-depth reactions will be explored. L.A. site comparison group: Students will answer program related questions testing comprehension and recall.	Will "obtain from a subsample. . .information about existing attitudes and perceptions" (method unspecified). Social distance scales will be used; semantic differential scales will be used pre- and post-viewing. L.A. comparison group: pre- and post-tests administered including questions about interracial beliefs and attitudes.

*Prior to Formative Evaluation [illegible] conducted an "Ascertainment Survey" in 12 cities chosen for geographic representation of attitudes, problems, and solving approaches to provide insight into how regional and ethnic differences impacted on age group in grades 9-12. Approximately 420 students in 12 junior and senior high schools were visited by Lifeskills Director and Associate Director. Informal interviews were conducted with groups of 12 and focused on core questions related to frequency of TV watching, how students would design a program that communicated to peers, attitudes about school with special emphasis on the kinds of practical curricula they'd like included.

Tables4/h4-6

Table 4-2 (cont'd)

SERIES	GRADES/ AGE(S)	ETHNIC GROUP(S)	GEOGRAPHIC REGION(S)	SAMPLE SIZE	EVALUATOR EXTERNAL/ INTERNAL	ASSESSMENT AND METHOD OF DETERMINATION		
						INTEREST/APPEAL/METHOD	COGNITIVE MEASURES/ METHOD	AFFECTIVE MEASURES/METHOD
10. INFINITY FACTORY I	Grades 3-6	Black Hispanic	West	100	Internal: Project One Group External: Assistance from test classes teachers	Attention assessed by direct observation and scoring. Appeal assessed through in-depth open-ended interviews with individual children.	Comprehension and attainment of cultural objectives assessed through in-depth open-ended interviews with individual children. Attainment of mathematical objectives assessed through series of games and activities.	None specified.
INFINITY FACTORY II	Ages 10-13	Mix of minorities: predominantly Black and Hispanic	Northeast Southeast	800 (sample drawn only from children scoring average or below on math achievement tests)	Internal: Project One Group	Attention and appeal tested by individual interviews, post-viewing and by direct observation and scoring. Comparison made between control group, given choice of watching pilot or other show, with group watching only pilot.	Attainment of mathematical objectives assessed through photographs, visual aids, and gamelike activities. Administered pre- and post-viewing.	None specified.
11. LA BONNE AVENTURE	Kindergarten and Grade 1	Franco-American Anglo	New England (Maine and 1 other)	360	Internal: Maine Broadcasting Network	Measured appeal by observation and hidden camera taping.	None specified.	Pre-viewing: "Ethnic scan" to determine whether children consider themselves able to identify themselves as French. Group interviews to measure self-concept using Self Appraisal Inventory and the Self-Concept and Motivation Inventory (SCAMIN)
12. LA ESQUINA	Secondary school students	Mexican American (2/3) Anglo (1/3)	Southwest (Texas, New Mexico, Arizona)	509	Internal: SEDL Research and Evaluation Division	Attention held measured by presenting simultaneous screening of pilot series and distractor slides on "travel." Viewers also videotaped, percent of time watching pilot rather than slides provides measure of attention held. Written questionnaries administered pre- and post-viewing to measure appeal.	Pre-test administered through written questionnaire to measure pre-knowledge of factual information in pilot. Post-test to measure factual gain.	Pre- and post-tests administered through written questionnaires and rating scale instruments to measure general mood and attitude toward problem approached in pilot.
13. MUNDO REAL I	Grades 4-6 Ages 9-13	Puerto Rican (1/3) Black (1/3) Multi-ethnic White (other)	New England (Hartford)	310	External: the Univ. of Hartford	Unspecified "systematic written procedures" used to assess program's ability to mobilize attention.	Unspecified "systematic written procedures used to assess program effectiveness in "transmitting secondary factual information."	Immediate post-viewing testing using unspecified "systematic written procedures" assessed program effectiveness in establishing emotional and attitudinal values and to measure the credibility of characters and situations.
MUNDO REAL II	Proposed identical method, procedures, and sample size as Mundo Real I with addition of sampling of at-home responses to pilot.							
MUNDO REAL III	Ages 9-15 Grades 4-10	Puerto Rican Black and other	New England (Hartford)	200	External: the Univ. of Hartford	Identical to Mundo Real I and II.	Identical to Mundo Real I and II.	Identical to Mundo Real I and II.
MUNDO REAL IV	Proposed identical method, procedures, and sample size as Mundo Real I and II.							

Tables 4/67-9

Table 4-2 (cont'd)

SERIES	GRADES/ AGE(S)	ETHNIC GROUP(S)	GEOGRAPHIC REGION(S)	SAMPLE SIZE	EVALUATOR EXTERNAL/ INTERNAL	ASSESSMENT AND METHOD OF DETERMINATION		
						INTEREST/APPEAL/METHOD	COGNITIVE MEASURES/ METHOD	AFFECTIVE MEASURES/METHOD
14. PACIFIC BRIDGES	Grades 4-6	Separate groupings of all Chinese, all Japanese, all Filipino, all Vietnamese, all non-Asian Mixed Asian Americans	East (Washington, D.C.) West (Los Angeles)	360	External: Independent Consultants	Phase I, conducted in Washington, D.C.: Measured interest and appeal through distractor test. Researchers observed children's viewing attention. Questionnaire used to assess appeal. Collected opinion data from viewers through group discussion with viewers in both Phase I and II.	Phase I: Questionnaires administered post-viewing to measure cognitive retention. Phase II conducted in Los Angeles: pre-test of cognitive information and post-viewing test to measure areas of recall.	Phase I: Questionnaire used to measure character preference. Phase II: Pre- and post-viewing test to measure attitude and attitude change.
15. PEARLS	Grades 9-12	White Asian: Japanese Chinese Filipino	West Coast (California) East Coast (Washington, D.C.)	350	Internal: Educational Film Center	Attention test used to determine "moment to moment measurement of attention getting power" of the program. Questionnaire administered to probe reactions to specific content and production concerns and reasons for those choices.	Pretest administered to measure cognitive material already familiar to audience. Post-test administered to measure impact in areas of recall. Post-test administered both to control (nonviewing) and experimental (viewing) groups.	Post-test administered to measure impact on attitudes. Test administered to both control (nonviewing) and experimental (viewing) groups.
16. PEOPLE OF THE FIRST LIGHT	Ages 9-12	Native Americans Non-Native Americans	Southern New England (Massachusetts, Connecticut Rhode Island	460	External: Heuristics Inc.	Student questionnaire administered to determine appeal. Attention instrument administered. Follow-up discussions conducted in classroom. Program appeal and instructional use judged by teachers in a teacher questionnaire.	Questionnaires used to determine students' understanding and knowledge of facts relative to Native Americans. Questionnaires used to determine teacher judgement of program content.	Student attitudes toward program portrayal of Native Americans determined through questionnaire.
17. PUERTO RICAN DRAMA (Untitled)								
18. QUE PASA, U.S.A? I	Grades 7-12 Adults	Cuban Other	South (Miami) Northeast (New York)	445 students 150 adults	External: Independent Consultants	30-item questionnaire used to determine appeal. Viewers' familiarity with program content as a measure of attentiveness assessed through same questionnaire.	None specified.	None specified.
QUE PASA, U.S.A? II	Grades 10-12	Cuban Anglo	South (Miami) Northeast (New York)	700	External: Independent Consultants	30-item questionnaire modified from Que Pasa I to reflect differences in pilot. Questionnaires available in Spanish and English.	None specified.	None specified.
QUE PASA, U.S.A? III	Ages 12 and over (85% = 15-17) Teachers included	Cuban Anglo	South (Miami)	750	Not Specified	Questionnaire administered to assess appeal.	Several items in questionnaire measure plot recall.	Questionnaire administered to determine plausibility, character preference , possible affective impact of show and to see if students understood motivation for characters' actions.
QUE PASA, U.S.A? IV	Ages 12-19	Not specified	South (Dade County, FL)	723 responded to questionnaire 90 personally interviewed.	Unspecified	Questionnaires to determine attentiveness. Questions asked which could only be answered by viewers attending to the story line. Focus interviews conducted to confirm findings. Questionnaire used to determine character preference and specific aspects of appeal.	Certain questions in questionnaire which could be answered only by viewers attending to the story line used to validate students' self-reports of attention.	Questionnaire to assess students' understanding of character motivation and realism of program. Questionnaires and focus interviews to determine students' feelings about likely impact of show.

Tables 4/A10-13

Table 4-2 (cont'd)

SERIES	GRADES/AGE(S)	ETHNIC GROUP(S)	GEOGRAPHIC REGION(S)	SAMPLE SIZE	EVALUATOR EXTERNAL/INTERNAL	ASSESSMENT AND METHOD OF DETERMINATION		
						INTEREST/APPEAL/METHOD	COGNITIVE MEASURES/METHOD	AFFECTIVE MEASURES/METHOD
QUE PASA, U.S.A? V	Grades 10-12	Cuban Anglo	Urban	180	Unspecified	Students will be freeze-framed videotaped watching the program to measure attention. Slides will be used as distractors. Questionnaires and focus interviews will be used to measure appeal.	Questionnaires will be used to determine that content best understood and whether sophisticated concepts were communicated.	None specified.
19. [illegible] I	Ages 7-15	Black White Chinese American Native American Puerto Ricans Mexican Americans	New England (Boston) Northeast (New York) Midwest (Akron, Chicago, Des Moines) Southwest (Austin) West (San Francisco)	1175	Internal: WNED-TV	Group observational methods and individually administered questionnaires used to measure appeal. Small group observation used to determine levels of attentiveness to overall pilot and individual segments. Viewing attention, interest in show, appeal of music measured. Method unspecified.	Recall tested through open-ended individually administered questionnaires.	Children questioned about character preferences. Method not specified.
[illegible] II	Grades 4-8 Ages 9-14	Black White Hispanics Asian Americans Native Americans	New England (Massachusetts) Southeast (Florida) South (Georgia) Midwest (Illinois) Southwest (New Mexico) West (California)	3426	External: Abt Associates Inc.	Interest and appeal tested through observation of subsample of 1129 children while watching viewer ratings of show and ranking by comparison with other favorite show or disliked show by viewers. Individual interviews conducted with subsample of 449 and group interviews with all viewers.	None specified.	With subsample of viewers (N=449): Assessment of understanding and retention or recall of main themes through set of structured questions calling for open-ended or forced choice responses. Using same technique, assessment of degree to which children are apprehending messages related to negative effects of prejudice and appreciation of multi-ethnic or racial diversity.
20. [illegible]	Secondary school students	Puerto Rican Mexican American Cuban American Anglo	Southwest (Austin, San Antonio) South (Florida) Northeast (New York)		External: Not specified	Researchers will observe viewer attentiveness. Objective test containing some questions on appeal and others that can be answered only by attentive viewers.	Pretest to subsample to measure knowledge. Objective exam, post-viewing to measure understanding and recall of knowledge.	Pretest to subsample to measure beliefs and attitudes. Objective tests to measure viewers understanding and recall on certain affective subjects covered in show.
21. [illegible]	Grades 2,4, and 6	Mexican American Puerto Rican Cuban American Anglo	Northeast (New York) Southeast (Miami) Southwest (San Antonio, Austin)	[illegible]	External: Center for Communication Research & the Measurement & Evaluation Center, U. of Texas at Austin. Testers will come from school community.	Interest and appeal determined by formal observation. Questionnaire administered to teachers and parents to determine their attitudes and opinions on the program's stylistic components and characters, and on the propriety and desirability of content.	Cognitive changes measured through survey instruments administered to children in experimental (viewing) and control (non-viewing) groups.	Affective changes measured through survey instruments administered to children in experimental (viewing) and control (non-viewing) groups.
22. SOUTH BY NORTHWEST I	Middle school grades	Black White	Northwest (Washington) Southeast (Florida)	270	External: Washington State University	Distractor test used whereby pilot shown on color TV monitor, slides from Travel and Landscape series shown on another side of the room, changing every 15 seconds. 170 pictures were taken of each observer group of 8-12. Pictures taken every 10 seconds and used for "eye contact counts."	None specified	None specified.

Tables 4/A14-16

Table 4-2 (cont'd)

SERIES	GRADES/ AGE(S)	ETHNIC GROUP(S)	GEOGRAPHIC REGION(S)	SAMPLE SIZE	EVALUATOR EXTERNAL/ INTERNAL	ASSESSMENT AND METHOD OF DETERMINATION		
						INTEREST/APPEAL/METHOD	COGNITIVE MEASURES/ METHOD	AFFECTIVE MEASURES/METHOD
SOUTH BY NORTHWEST II	Middle school	Black Non-Black	Suburban area in south central Washington State	150	Not specified	Distractor tests used to measure audience appeal. Students completed a brief questionnaire, building their own rating scale using their most and least liked television shows.	None specified.	None specified.
3. THE NATION BUILDERS I	Ages 14-20		Southwest (Arizona)	Approx. 350	Internal: Visual Communications, Los Angeles	Multiple choice test administered to measure students' impressions and suggestions for future programs. One open-ended question dealt with the program's entertainment value.	Multiple choice test administered dealing with the major and minor themes of pilot to see whether students absorbed specific information. Open-ended question asked about what they learned.	Multiple choice test administered to assess students' understanding of the culture and history of Japanese Americans. Plausibility and whether students could identify with characters also measured with this test.
THE NATION BUILDERS II	Grades 9-12	Asian Americans Non-Asian Americans	West Coast (California)	400	Not specified	Questionnaires administered to determine appeal.	Pretests administered to measure existing knowledge; post-tests to measure gains. Cognitive learning gains emphasized in the hope that these will affect attitudes.	Questionniares used to determine attitudes.
4. THE NEW AMERICANS	Ages 6-10	Anglo Chicano Black Indo-chinese	West (Greater Los Angeles)	400	Unspecified	Students' interest in and attention to pilot measured during viewing. Children will answer questions read aloud about appeal. Digital audience response system will be used for both of these. Small group interviews will be conducted to measure reasons for appeal.	Children will answer questions read aloud about comprehension and recall of plot and its messages. The digital audience response system will be used to collect data. Small group interviews will be used to gather more detailed information on messages received.	"Potential to affect attitudes and behavior will be assessed by testing the modeling potential of its continuing characters" using Bandura's scales to measure "the presence of imitation producing qualities in television portrayals."
5. THE NEW VOICE	Ages 13-19	Black Asian Mexican American Hispanic Caucasian Native American	Northeast (Hartford) West (Los Angeles, Austin) East Lansing, Michigan Salt Lake City, Utah	1343	External: Univ. of Hartford - New England Instructional Research Center	Written questionnaire completed by students to measure students' opinions of the general interest, production techniques, and character portrayals. Group interviews conducted by researchers to elicit additional reactions.	Written questionnaire administered post-viewing to assess comprehension.	Assessed by written questionnaire completed by students and group interviews conducted by researchers.
6. THE REAL PEOPLE	Grades 5-8	Native American Non-Native American	Unspecified except to say that sample stratified for geographic diversity, urban and rural	217	External: Program Development Division, Spokane, School District and Tell-Back, Inc.	The "Tell-Back Interact System" used to continuously monitor and register likes and dislikes during program viewing. After watching pilot, viewers asked to respond to 12 appeal questions using Tell-Back system.	None specified.	None specified.
7. VEGETABLE SOUP I	Ages 4-5 Ages 6-8	Black White Spanish surnamed Chicano Black Native American	New England Southwest (New Mexico)	110	External: Harvard School of Education	In-depth interviews and detailed observation were used to determine effectiveness of serial approach and to note differences in reactions between age groups and to assess whether programs considered as "entertainment or education."	The initial formative evaluation was found unacceptable by the Advisory Board for a number of methodological reasons and was conducted a second time. In a letter from Dr. Bernard Cooper, on behalf of the Advisory Board to the Harvard Graduate School of Education, he stated, "We are very concerned with the amount of emphasis placed on studying the children for their reception and retention of cognitive information. It should be remembered that the series is not designed to give basic role content information to the viewer but rather impart 'good feelings' toward self and others."	

Tables 4/A17-20

Table 4-2 (cont'd)

SERIES	GRADES/ AGE(S)	ETHNIC GROUP(S)	GEOGRAPHIC REGION(S)	SAMPLE SIZE	EVALUATION EXTERNAL/ INTERNAL	ASSESSMENT AND METHOD OF DETERMINATION		
						INTEREST/APPEAL/METHOD	COGNITIVE MEASURES/ METHOD	AFFECTIVE MEASURES/METHOD
VEGETABLE SOUP II	Ages 6-11 Grades 3-5	Black White Asian Puerto Rican Native American Cuban	Northeast (Greater New York City and other parts of New York State) West (San Diego) South (Miami)	339	External: Research Foundation of City University of New York	Researchers observed children viewing pilot, recording visual, verbal, and motor responses. Appeal measured through one-to-one, semi-structured interviews.	Tested comprehension and character recall in one-to-one, semi-structured interviews.	Pre-test questionnaire and observation of photos done in one-to-one, semi-structured interviews to determine ethnic and job situation attitudes.
8. VILLA ALEGRE I	Ages 3-8	Mexican American Puerto Rican Cuban Other, non-Hispanic	West (California, Hawaii) Southwest (Texas) Midwest (Wisconsin) East (New York)	370	Internal: BC/TV	Use of group video observations to measure appeal via visual attention and participation or response to segments.	Use of critical message questions referring to pictures of segment frames.	Use of character ranking from most liked to least liked.
VILLA ALEGRE II	Ages 4-8	Spanish speaking English speaking	West (San Francisco) Southwest (San Antonio) Midwest (Chicago) East (New York)	459	Internal: BC/TV	Appeal and attention determined through "traditional approaches" (unspecified).	"Appropriate measurement procedures" (unspecified) applied to test for learning of vocabulary, concept information.	"Appropriate measurement procedures" (unspecified) applied to test for additional or affective change.
VILLA ALLEGRE III	Grade 5 (Age 10) Ages 4-8	Latinos (130) Mexican American Puerto Rican Cuban, Other Latinos) Non-Latinos (115)	Southwest (San Antonio) Midwest (Chicago) South (Miami) East (New York)	245	Internal: BC/TV	Researchers observed children viewing to measure visual attention, verbal behavior, facial expression, motoric behavior. Children were interviewed about their opinions of show.	Tests administered individually in an interview setting to determine acquisition of new knowledge (vocabulary and recognition of famous people), understanding of content and ability to synthesize nutritional information.	A series of seven questions asked about children's attitudes concerning the Spanish and English language and cultures. Children interviewed about character preference and understanding of the characters' feelings.
VILLA ALEGRE IV	Ages 5-8	Spanish speaking English speaking	Unspecified (sample will be drawn from five cities)	1200	Unspecified	Attending Behavior Test used to measure attention to program.	Post-viewing, program content evaluation administered through a multiple choice questionnaire to test for information retention. Also administered to control group (non-viewers)	Post-viewing, photographs of characters from program shown to children individually with follow-up questions to determine character preference.
VILLA ALEGRE V						DATA NOT AVAILABLE		
9. WATCH YOUR MOUTH	Grades 9-12	Blacks	West Coast	1573 experimental, 394 control	External: Educational Testing Service	Distractor analysis, observation of student behavior while viewing.	The success of program in teaching broad concepts and factual information tested (method not specified).	Plausibility of situations and characters and whether students could identify with characters evaluated (method not specified).

Tables 4/A21-23

Table 6-3 (cont'd)

SERIES	GRADES/ AGE(S)	ETHNIC GROUP(S)	GEOGRAPHIC REGION(S)	SAMPLE SIZE	EVALUATOR EXTERNAL/ INTERNAL	ASSESSMENT AND METHOD OF MEASUREMENT		
						INTEREST/APPEAL/METHOD	COGNITIVE MEASURES/ METHOD	AFFECTIVE MEASURES/METHOD
6. UP AND COMING	Grades 9-12	Black (67%) White (30%) Non-black minorities (3%) (Asian, Hispanic, Native American & others)	A national sample including each of 5 national regions	[illegible]	External: Educational Testing Service	Appeal measured by a written questionnaire, distracter analysis observation by researchers, structured small group interviews. Semi-structured interviews also conducted with teachers. Questionnaires completed by a select group of parents.	Written questionnaire used to assess knowledge and comprehension of pilot program. Follow up student discussions conducted with three small groups of students several weeks after viewing to measure recall.	Written questionnaire used to assess attitudes and character preference.

[illegible]

pilot. In the case of REBOP II, there were 2,426 students in the total sample; a subsample of 1,129 students was observed to assess interest and appeal and individual interviews were conducted with a subsample of 449 students.

Age of Respondents

Children as young as age four and as old as age 19 were included in pilot evaluations. In most cases, samples included a larger age range than that specified as being the primary target audience for the series. Furthermore, parents, teachers, human relations specialists, and educational administrators were frequently included in the evaluation samples in order to obtain their opinions regarding the interest, appeal, and impact of the pilot. For continuing series, the age range of the test sample often changes from year to year. For example, in its first year, the CARRASCOLENDAS pilot evaluation included a test sample of "elementary school students." In its second year, the formative evaluation was conducted with students in grades 2-5. In its third formative evaluation, students were tested in grades 1-5.

Ethnicity/Race of Respondents

In most cases, evaluation samples included non-minority children as well as children from the primary minority target groups. For example, FOREST SPIRITS tested Native American and non-minority children; SOUTH BY NORTHWEST tested Black and non-minority children. When there is more than one minority target group, each minority group was often tested separately. For example, PACIFIC BRIDGES and PEARLS tested children in separate groups of all Chinese, all Japanese, all Korean, all Filipino, and all Vietnamese.

Just as some series, in their targeting, grouped minorities into broad categories (e.g., Hispanic, Asian-American) while others distinguished among subcultures within these groups, so did they make varying distinctions in defining the sampled minorities for the evaluation. Among continuing series, these distinctions were not necessarily consistent from one year to the next. The evaluation reports do not necessarily reveal whether these changes were due to specific evaluative goals or stemmed from idiosyncratic events in the fieldwork activities.

Geographic Regions of Testing

As might be expected, the national series tended to perform the evaluations across a broader geographic expanse than did the regional series. But even among the national series, there was substantial variation in the number and variability of testing sites. In a few cases, the actual number of regions and sites remained ambiguous.

Organization Conducting the Evaluation

Producing organizations were free to conduct their own pilot evaluations or subcontract the task to another organization. The choice tended to favor external evaluators: Among the 34 awards for which information was available, 20 were performed by external organizations or individuals, 12 were performed internally to the producing organization, and 2 were performed by both internal and external personnel. Continuing series often changed the locus of the evaluation from year to year.

Methods for Assessing Interest and Appeal

The most commonly used method for assessing interest or "attention hold" of the ESAA-TV pilot productions was "distractor testing." One frequently used distractor test involved the showing of slides in one area of the viewing room and the pilot in another. Viewers' attention to the pilot versus attention to slides was documented by observers or with the use of a hidden video camera. In another case, photos were taken of viewers every ten seconds for "eye contact counts." In another version of distractor testing, a competing show was shown with the pilot; viewers' attention was directly observed and scored. These scores were compared with the scores of a similar group watching only the pilot. A more common approach was to merely observe and record, at regular short intervals (1/2 to 2 minutes), the apparent degree of attention or inattention received by the pilot from children viewing the show in a group context where only the naturally occurring, uncontrived, distractions occur. In a majority of formative evaluations, observation or distractor tests were supplemented with questionnaires and individual or group interviews to determine viewers' reactions to characters, sets, storylines, and the appeal of the pilot compared with other favorite television shows.

136

Methods for Assessing Cognitive Impact

Methods used to assess cognitive impact varied from highly structured pre- and post-viewing written tests to in-depth unstructured interviews to games. For example, GETTING OVER administered tests to measure practice or application of learned skills in such topics as comparative shopping and selecting a doctor. INFINITY FACTORY used pre- and post-viewing performance at certain games to estimate gains in mathematical skills.

In some cases, comprehension was evaluated by examining the viewers' ability to recall program content after viewing the pilot, compared to knowledge on the same topic among a control group of children who did not view the pilot.

Methods for Assessing Affective Impact

Most of the ESAA-TV series measured affective gains in the formative evaluations. The most common approach was to use a survey instrument to measure opinions of and attitudes toward characters and issues in the pilot or towards one's own subculture or oneself. Three areas are frequently mentioned when discussing affective gains:

- Self-concept. A systematic assessment of the degree of improvement in minority children's self-concept in relationship to their minority heritage and its contribution to the dominant culture is a desired objective.

- Character Identification. Responding children were often asked to rate characters in the pilot show in terms of the affinity they felt for them, and whether they were "very much," "somewhat," or "not at all" like themselves. Presumably, failure of children to identify with characters indicates a low impact potential for the show.

- Concept Retention and Comprehension. Whether or not children understand and remember the central messages a show is attempting to convey is obviously a prime indicator of its impact. Such effectiveness is measured by questionnaires, individual and group interviews, and role-playing situations.

Perceived Value of the Pilot Evaluation

Our interviews with executive producers and project directors permitted them to express their views about the usefulness of the pilot evaluation requirement and the actual procedures utilized. When rating the evaluations on a five-point scale from "Very Useful" to "Not At All Useful," the responses ranged across the entire scale. The responses tended toward the more "useful" end of the scale: approximately 50 percent gave a rating of four or five, approximately 25 percent were at the midpoint, and 25 percent gave a two or one rating. Nevertheless, it is clear that the pilot evaluations were not adjudged an out-and-out success.

The comments of the respondents to our survey were most illuminating about reservations about the pilot evaluations. Many asserted that the problem was not the concept of an evaluation itself, but the limitations to which the pilot test was subject. Many felt that an extensive evaluation of more than just one pilot show was needed. However, not only were resources for this test severely limited, but there were few resources for making extensive changes in the production that might have emerged from a more thorough evaluation such as an evaluation of the entire series. Such comments were made by a number of producers.

Invariably, the notion of getting feedback about the pilot show was endorsed by the respondents. In some cases the feedback was viewed as confirming their views about the show; in other cases it caused them to rethink their approach to characters, storylines. When reservations were expressed about the particular pilot evaluation that was performed, they tended to focus on a single approach to measuring interest and appeal in particular: the distractor test approach.

Criticisms of the distractor test ranged from statements that the conditions under which the testing was done did not simulate "real" at-home viewing to statements that movement of eyes away from the screen did not necessarily indicate removal of attention or interest from the show. Whether or not these criticisms are true, it is clear that the persons who utilized these methods did not convince the producers of their validity.

Our own reading of pilot evaluation proposals and reports, with their numerous ambiguities and, in some cases, apparent contradictions, leads us to conclude that this portion of the production process was of low saliency to the producing organizations. This is not to say that the principle of formative evaluation is unimportant to them. Rather, it shows that the severe limitations imposed upon the actual evaluations, in the context of a production process beset by numerous other problems, often resulted in a process that was perfunctory in execution and marginally useful in its results. It was one of many elements in the production process that participants perceived as trying to do too much with too few resources.

4.5.2 IMPACT EVALUATION OF INDIVIDUAL SERIES

A concern raised by several former HEW officials, who are confronted with competing demands from a number of programs, was whether the ESAA-TV series are serving the purpose for which they were intended--having an impact on children's cognitive skills and knowledge and understanding of one another --and assisting with furthering the overall ESAA Program goals. Broadcasters and ITV officials also expressed a desire for more research about the educational impact of the ESAA-TV series. Although the series are produced primarily for at-home use, and with emphasis on their entertainment value, public broadcasters and ITV groups view these series as educational. Public broadcasting licensees report they are faced with an ever-increasing supply of children's programming which must compete for limited air time in slots reserved for educational and children's programming. They feel that more extensive research results on both appeal and impact would aid them in choosing among the series offered, and would help them sell the series to their audiences. Instructional Television programmers report that they are faced with a similar problem in selecting material for presentation in classrooms. Although the ESAA-TV series were not designed to fit into a particular school curriculum, ITV remains a potentially viable route through which these series can reach and have maximum impact on their intended audiences. Corporation for Public Broadcasting ITV Director Mr. Douglas Bodwell reports that school districts and ITV systems are increasingly interested in meaningful research results about the series' educational value.

These latter questions about educational impact can only be answered by carefully designed and expensive summative evaluation. However, as Keith

Mielke, et al. (1975)* and others have pointed out, worthwhile goals may not be easily measurable. This is particularly likely with many of the ESAA-TV series, including the cognitive series which have a number of affective goals such as raising self-esteem, instilling pride in one's own cultural heritage and respect for others, and affecting positive interracial attitudes. The state-of-the-art in measurement techniques is not adequate to provide definitive answers about a TV series' impact in these areas. Results based on inadequate measures could lead to misinterpretation or misunderstanding about the series' true impact. Further, because of time, money, and response burden constraints, as well as the lack of good measures, it does not appear possible to measure all of the areas of impact that producers, funders, and users may consider important for all of the ESAA-TV series. Despite these research problems, given the demand for some information about the series' impact and educational value, ESAA-TV Program administrators and Education Department administrators cannot afford to ignore the criticisms of their current evaluation procedures and the demands for more information about the series' educational value.

4.6 PROBLEMS OR DIFFICULTIES IN PRODUCTION

The purpose of this part of the investigation was to discover whether there were any particular difficulties encountered in the actual production of ESAA-TV series once contracts had been negotiated which producers felt had had a significant impact on overall quality, carriage, and potential impact of the series. In addition, we sought to ascertain how difficulties were related to the conditions and constraints imposed by the ESAA-TV legislation and administrative guidelines, or other special conditions attached to government funding.

Executive producers or project directors and other staff who had decision-making roles in the production of ESAA-TV series funded between 1973 and 1978 and which had completed production or were in production at the time of this survey provided the information reported here. Three of the series funded in fiscal year 1979 (MOVIE OF THE WEEK, REVISTAS, and THE NEW AMERICANS) had not started production at the time the survey was conducted, and information was not available for one series (LA ESQUINA).

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*Mielke, K.W., et al. The Federal Role in Funding Children's Television Programming, Institute for Communication Research, Bloomington, Indiana, April 1975.

Respondents were asked about particular stages in the production process during which they encountered problems or difficulties which had a significant impact on the content and quality of the series as it was produced. Specifically they were asked about problems that had occurred with staffing, content development, script development, casting, actual production (filming or taping), post-production, or any overall administrative problems. The stages most often mentioned as having had significant problems were staffing, scripting, and content development. Virtually every producer encountered some problems in these areas. Smaller numbers of producers also reported having encountered problems in planning, casting, and actual production (filming or taping). These problems are discussed in detail below.

4.6.1 STAFFING

Producers of 24 of the 30 separate series reported that they had had significant problems staffing the ESAA-TV series. The series for which producers reported staffing problems included those funded between 1973 and 1978 which had completed production and those which were in the midst of production. These included both series funded under only one award and those which had been funded in multiple years. All of the producers reporting problems with staffing said that they had encountered difficulties in recruiting and hiring the most appropriate or best possible minority group line production staff to meet produciton needs at the beginning of the contracts. Line production staff include directors, line managers, producers, and assistant producers. Because the ESAA-TV regulations did not mention technical staff or crew (e.g., cameramen, engineers, sound technicians, editors), only a few producers mentioned this as a problem, and those were all independent producers who had the freedom to hire their crews for the series. Producers in large established organizations with union shops had no choice in the matter of crew. For example, at major PBS stations with unions, decisions about technical staff are not under the control of project management. A number of producers, generally but not exclusively those at the large PBS stations that were heavily unionized, expressed the opinion that ESAA was paying for the apprenticeship of everyone on a station payroll. That is to say, they reported that the stations sometimes viewed the minority projects as stigmatized and often assigned their most junior and otherwise under-utilized technical staff to the ESAA productions, reserving their senior staff for higher priority productions.

Producers in organizations outside of New York and Los Angeles found that although there existed Black and, to a lesser extent Hispanic, line production staff with superior credentials and experience in production, it was difficult to attract them to work outside of the major production centers, particularly because ESAA-TV productions paid lower salaries than the people they sought to hire could receive in the commercial production industry. In Washington, D.C., San Francisco, Boston, and even in New York City, producers reported difficulties attracting the best production management staff because of their inability to offer salaries competitive with the major commercial producers. Producers located outside major cities had even more difficulty persuading minorities of any race or ethnic group to relocate, and in most of the production sites outside of major cities there was virtually no existing talent pool to draw upon.

Producers of Native American, Franco American, Asian, and series targeted to Hispanic groups such as Puerto Ricans and Cubans found that they faced even greater difficulties, because so few members of these ethnic groups had experience in production, particularly production of educational and childrens' series. Producers also cited problems finding Black and Hispanic production management staff who had had experience producing educational and children's series, even though there was a larger pool of prospective staff who had substantial production credits.

4.6.2 PROBLEMS WITH CONTENT DEVELOPMENT

ESAA-TV series are by legislative mandate designed to be educational and purposive. Educational television must be designed to be used in homes and in schools. ESAA-TV programming is also purposive programming. Purposive television is programming which is designed to accomplish specified goals and objectives (which are usually measurable) for a previously specified or target audience. Purposive television programming usually involves extensive pre-production research and ongoing testing to ensure that the purposes are achieved and involves redesigning shows that do not achieve the goals. In designing and producing purposive television programming, the needs that are to be met are assessed at the start, goals and objectives are articulated, and content is developed which the producers have designed specifically to convey the desired information to the selected target audience.

Producers of 25 of the 27 series which had completed production or were in the midst of production reported a variety of content development problems that varied tremendously across series, depending upon the content that was developed and the purpose of the series. However, problems with content development fell into five different categories, as follows:

- problems choosing content which was suitable for television from among the ideas suggested by professional staff and consultants, and by non-professionals;
- problems translating content developed by educators or other consultants or community advisors not familiar with television, scripted and adapted into a form that would make entertaining and educationally effective television for the specific age and ethnic groups in the target audiences;
- problems arising from competing goals and emphases among staff and disagreement in determining what the mix of content in a series should be. These problems varied from dissention about whether cognitive or affective issues should be given precedence, or competition among racial and ethnic groups over whether their group was being given adequate coverage;
- problems due to budget deficits and rising costs, which resulted in content which was costly to produce being dropped or severely curtailed; and
- particularly in the case of cognitive series, problems arising from inadequate knowledge and pre-production research indicating which concepts could and should be taught to the target audience. For example, the producers of INFINITY FACTORY I had chosen a very ambitious task of teaching mathematical concepts to urban disadvantaged Black and Hispanic youth without adequate pre-production research indicating the levels of pre-existing information and misinformation, and without adequate time to test and reject concepts before material was actually produced.

The specific nature of the problems within each of those general categories varied tremendously across series as a function of the purpose of the series, their target age groups, and formats. Some illustrative examples are presented below.

Problems with content development were particularly troublesome for series with primarily cognitive goals which also had a serious commitment to affective goals. INFINITY FACTORY, which was first funded in 1973, was designed to teach mathematical concepts to economically and educationally disadvantaged Black and Hispanic upper elementary grade students. A second and equally important objective for the staff was to influence their self-esteem and combat racial stereotypes about the mathematical abilities and skills of minorities. This provides an example of the competing and sometimes incompatible objectives that were built into early ESAA-TV series. Designing programming which could successfully meet one set of these objectives was a formidable task. Attempting to meet all of these objectives in one series, and competing for an at-home audience placed a considerable burden on the staff, all of whom were learning on the job. These problems were not unique to INFINITY FACTORY; rather, they were common to some extent across all of the series which, once produced and broadcast are compared with series such as Children's Television Workshop's 3-2-1 CONTACT, ELECTRIC COMPANY, or SESAME STREET, which had unified themes and substantially greater amounts of time and money for research development and production. WATCH YOUR MOUTH, which was designed to teach language expression skills to Black and Hispanic secondary school age youth, also illustrates the problem resulting from competing values in content development. In this particular series, the conflict was between the goal of providing entertaining situation comedy which would attract and hold the audience and the goal of providing formal instructional content about language usage and expression. Thus, the producer of this series had a mandate to produce a series which would be competitive with commercial entertainment programming for the same audience that was attracted to series such as WELCOME BACK KOTTER, WHAT'S HAPPENING? or THE WHITE SHADOW, but with the additional challenge of including formal linguistic instruction.

National Bilingual Series such as CARRASCOLENDAS and VILLE ALEGRE had the goal of teaching cognitive concepts in two languages while trying to include content relevant to, and using the Spanish dialects of, several Hispanic groups (e.g., Mexican, Cuban, Puerto Rican).

Many of the problems with content development arose out of competing goals and differing opinions about what the series content should be. For example, with PEOPLE OF THE FIRST LIGHT, the Native American community members were heavily involved in determining what content should be included. Content was decided by consensus of the Native American consultants and approved by the Project Advisory Committee. None of the Native American Community consultants had had prior involvement in television production. The producers faced difficulties in getting content defined because of the group's desire to include everything that they felt was important to them and to the non-Native American audience. Many of the important issues were not suitable for the television medium, and often the producers were faced with not having enough good material to fill the 30 minutes.

FOREST SPIRITS was originally designed to present information about the culture of three tribes in Wisconsin; however, one tribe withdrew because of conflicts about the nature of the content.

The documentary series REPOP and AS*WE*SEE*IT, which were shot on location using real students in their own settings, faced problems of finding children and youth who were appropriate. In AS*WE*SEE*IT, the producers began production with the idea that the high school students would be able to provide their own scripts and story lines. This proved to be unrealistic, and three unbudgeted professional script writers had to be hired.

In summary, while all of the producers felt they had successfully resolved these problems and produced series which met the overall goals and objectives they had set out in their proposals, delays caused by the kinds of problems cited above sometimes resulted in project delays, budget deficits, and uneven quality among the shows in a series. Some producers also reported that while they were faithful to their overall goals and objectives, the series as actually produced was sometimes drastically different from that which had been proposed.

4.6.3 Script Development

Problems with script development often exacerbated problems with content development. The most significant problem and the one mentioned most often was difficulty finding writers with the appropriate mix of skills and experience for their particular series--that is, writers who were members of the ethnic and racial groups of the target audience and who had had experience translating curriculum goals and objectives into entertaining scripts which were appropriate for the target age and ethnic groups.

Producers of 22 of the 27 series for which data were available reported serious problems with either script development or content development, or both. Producers of all but one of the national and regional bilingual series reported difficulties finding bilingual writers who could write equally well in Spanish and English or French and English. This was particularly difficult in the case of the national bilingual series which up until FY 1980 has had a requirement that no one language could comprise more than 60 percent of the content. Producers of these series reported many delays and hours of overtime using their line production staff (including themselves) and content development staff to make drastic revisions of scripts which had to have the appropriate language mixes and be equally comprehensible to monolingual English and Spanish speakers. In some instances having a staff that was completely bilingual caused problems because they could not tell when a script would become unintelligible to monolingual speakers of either language. The USOE Project Officer insisted that producers of at least one bilingual series have all scripts reviewed by monolingual speakers of both languages.

Producers of Native American series also had serious difficulties with script writing and content development. None of the producers of the Native American series were able to find professional script writers. These producers reported difficulties with the content development because members of the Native American tribes, who were heavily involved in providing content for the series, distrusted the Anglo writers who were hired. Likewise, they reported that it was difficult for the Anglo production staff and writers to understand the Native American ways of thought and feelings about their lives and the ways that they were portrayed.

Producers of non-bilingual multicultural and cognitive series also reported the same difficulties in finding minority and non-minority writers with the appropriate combinations of skills and experience. Scripts which had been commissioned often arrived very late and needed drastic revisions. The delays and revisions often caused delays in production. Two of the national series produced in 1977 and 1978 by the large Public Broadcasting Stations which were signatories of the Writers' Guild were particulary hard hit by a Writers' Guild strike, which caused serious delays. WGBH, the producer of THE NEW VOICE, settled with the union early, but KQED, producer of UP AND COMING, was boycotted by Writers' Guild members for eight months. Because UP AND COMING was a totally scripted drama series, most production activities with the exception of research and content development were halted until the strike was settled.

All three series mentioned above incurred substantial budget deficits as a result of the increase in fees paid to the Writers' Guild members, in addition to the extra expenses caused by the delays in obtaining scripts.

4.6.4 CASTING

Producers of the 27 series which had completed production or which were in production at the time the interviews were completed reported some problems with casting. Producers of four bilingual series reported casting problems caused by difficulties finding talent, particularly children, who were sufficiently bilingual, experienced, able to take direction, and work at the pace required by the production schedule. Producers resolved this problem by hiring drama coaches and developing an in-house talent pool. Those series that received continuation funds and remained in production for several years reported that developing their own in-house talent pools had been very successful and that the problem ceased after the first year or after the talent had gained enough experience and familiarity with the job later in the series. These problems did contribute to some delays and unevenness across shows.

With one exception, most other casting problems reported were due to having to work around children's school schedules, vacations, and parents' schedules. REBOP I and II and AS WE SEE IT I and II did not involve the continuous use of actors and actresses, but tried to find real children and existing situations which were shot on location. Their problem was finding appropriate children and school situations around which an interesting storyline could be developed. Their problems occurred when they arrived on location and found that the featured child or children were really not appropriate (in the case of REBOP), or that the schools and teachers were not cooperative because of fears that negative content about their schools and staff would be portrayed in the films. Although the problems were resolved, the fact that producers attempted to work with real people and situations usually led to sometimes unavoidable delays and budget overruns or content that was marginal or unacceptable. Because time schedules and budgets did not permit extensive reshooting or discarding material that the producers felt was marginal, some individual shows were not up to the standard set for the overall series.

Finally, FROM JUMPSTREET, a series about the history of Black music, required extensive use of existing footage, and planned for use of top musical talent. They encountered difficulties obtaining rights to existing footage and being able to pay high talent fees or schedule the talent they had built the series plans around. Under their original contract to deliver 20 half-hour shows, these problems seriously threatened the quality of the series. Under their renegotiated contract to deliver 15 shows, they feel that they can now deliver a series of the quality that they had originally planned.

4.6.5 PRODUCTION AND POST-PRODUCTION

Although all producers encountered some problems during actual production, most reported that these were to be expected. Nothing ever goes as it is planned. Examples of problems mentioned were: too many rainy days for location shooting, sound recording being ruined, staff illness, film being lost or ruined during post production, etc. Although problems of this kind are to be expected on any production, the ESAA-TV producers felt that their series were hurt because they had no contingency funds. In most commercial productions, contingency funds ranging from 15 to 30 percent are the norm. The ESAA-TV producers were faced with difficult decisions as to whether to include marginal work or cut corners somewhere else, with the knowledge that in television production, the results always show up on the screen for millions to criticize.

4.6.6 MANAGEMENT AND ORGANIZATIONAL INTERFACE PROBLEMS

Serious* management, administrative, and organization interface problems were reported by all of the 30 producers interviewed. These problems fell into two categories:

- Internal problems between the production organization and the ESAA-TV project;
- Problems occurring as a result of a mismatch or incompatibility between the production organization's policies and procedures and those of the USOE.

Six producers, four of whom were working in public television stations, reported difficulties integrating their projects into the organizations. They reported that the stations viewed the ESAA-TV series production as separate from the ongoing and "more important" other production activities at the stations. They reported receiving the lowest priority in using station facilities such as studios and post production facilities. These same producers reported that the ESAA-TV staff were viewed as temporary outsiders who would not be remaining after the series ended. It should be noted, however, that these problems were reported as serious problems by a minority of the producers although a number of others did mention similar attitudes and friction between the ESAA-TV project and their organizations. The two remaining producers who reported serious intra-organization problems were producing the ESAA-TV series under the auspices of independent, non-profit organizations which had never produced television series at all in one instance, and in the other, had never produced a series of the scope of a national ESAA-TV series.

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*When the interviews were conducted, serious problems were defined as problems which had a significant negative impact on the production process, the budget, the time and/or quality of the series. Routine or minor problems and problems that did not have a measurable or significant impact on the series were not included in this analysis.

These producers experienced a number of bureaucratic and management problems as the organizations learned how to cope with the television production process and develop the appropriate corporate support systems.

There was much greater variability among the types of problems falling into the second category--mismatch or incompatibility between the producing organizations' practices, policies, and procedures and those of the ESAA-TV Program and USOE. This category does not include problems mentioned earlier such as on-the-job trainee requirements, cumbersome and costly Project Advisory Committees, or evaluation requirements which are discussed in other sections. Significant problems mentioned include:

- the USOE payment and reimbursement practices;
- incompatibilities between organization hiring and affirmative action policies and ESAA-TV requirements and production needs, and salary scales;
- incompatibility between government subcontracting processes and standard industry practice; and
- disagreements over talent fees and residual rights, and buyouts; and other standard requirements of talent unions.

The USOE payment and reimbursement process appears to be very slow and inconsistent. Producers of series located in small organizations with very small overhead budgets, and series produced by new independent production companies experienced significant problems due to delays in receiving advances from one month up to three or four months so that they could begin contract planning and start up on schedule. These delays sometimes had an impact that affected later production activities, such as having talent that they had planned to use at a specific time according to their original schedules unavailable at later dates, or being unable to use studio or editing facilities on schedule. The reimbursement process also caused serious delays for these same producers who sometimes were unable to pay staff for several weeks or had to lay-off staff because of serious cash flow problems. The delays also caused budget deficits when producers who were able to borrow sufficient money to carry on had to pay high interest rates, which were unbudgeted and for which there was no contingency budget. In response to these problems, in 1979 the ESAA-TV Program Manager was able to negotiate a plan with the USOE Grants and Procurements Management Department (the Contracting Office) for a regular and consistent payment schedule. Despite the efforts of ESAA-TV Program administrators, these problems have continued and are likely to continue because ESAA-TV staff have no control over Contracting Office procedures.

The second category of administrative problems reported (incompatibility between a producing organization's personnel policies and the ESAA-TV policies, and, in some instances, standard industry practice) was mentioned as a serious problem by producers of nearly all of the 30 series examined. These problems were most serious when the producing organization was a state or local education agency. Eight series were produced under the auspices of these types of organizations. (See Table 1-1 for a list of all series and producing organizations.) These eight organizations included broadcasting stations licensed to local education agencies, four public television stations licensed to state universities, and two State Education agencies, one of which produced two separate series. Resolution of these conflicts often required intervention and negotiation with the organization and federal government authorities.

Finally, the rates for union buyouts which had been negotiated early in the program's existence had been negotiated when ESAA-TV shows were considered purely educational and unlikely to get widespread distribution. During the last two or three years, it has become apparent that ESAA-TV series are getting wider distribution and play on public and commercial television and, more recently, on cable. The union members are now complaining that the old buyout rates are no longer adequate. Producers are now caught between talent union demands and the negotiated rates which cannot be changed without a change in government policy and negotiation of new rates. This problem has serious implications for the costs of ESAA-TV productions.

The final type of mismatch between federal policy and standard industry practice concerns subcontracting. Although it is not mentioned as often by producers of more recent series, it caused a number of problems and delays in earlier productions. For example, several producers who wanted to subcontract major components of series such as animation, documentary segments and evaluations, or special facilities, were required to follow standard government contracting procedures such as issuing RFPs, obtaining bids from a number of bidders, waiting a specified length of time (e.g., 30 to 60 days) for responses, convening a review panel, and establishing technical review criteria. These procedures were time-consuming and costly, particularly for producers who were unfamiliar with government contract administration procedures. These procedures were troublesome for all producers who encountered them, and provided additional difficulties for producers who had to comply with state requirements.

4.6.7 UNION INVOLVEMENT

Ten of the thirty series funded between 1973 and 1979 reported that craft union members were employed in technical positions (e.g., crew). The craft unions mentioned were the International Brotherhood of Electrical Workers, The National Association of Broadcast Engineers and Technicians (Video), The International Alliance of Technicians, Theatrical and Stage Employees (Film), and local broadcast licensee in-house craft unions. Ten of the series also employed talent union members under union contracts. The major talent unions involved with production of ESAA-TV series were the American Federation of Television and Radio Artists (AFTRA), the Screen Actors Guild (SAG), the American Federation of Musicians (AFM), the Directors Guild of America, and the Writers Guild of America.

Two other series included talent who belonged to the unions but did not have formal union contracts, although they did pay the basic fees required by the unions (e.g., they worked for scale). In several instances, the acting talent, which included a number of actors and actresses who were well known and command high fees for their appearances in television, movies, and music agreed to work "for scale" because of strong commitment to minority programming (that is, programming produced by and for minorities). In several instances, talent union members who recognized the severe budget constraints of some of the smaller regional projects waived even their basic union fees and worked under "pen names" because of their strong commitment to the goals of the projects and the ESAA-TV Program.

Several of the series with magazine formats (e.g., INFINITY FACTORY, VEGETABLE SOUP) subcontracted to other production organizations to produce major segments or to provide the crew and other technical support. Producers of both series were conscientious about awarding this work to firms owned by or employing minorities in responsible positions, and which had already negotiated their own contracts with the talent and craft unions.

In general, all of the producers who had planned to use craft and union staff budgeted salaries taking into account the standard union rate scales, and they calculated the automatic yearly increases negotiated by the unions, particularly the craft unions. However, the budget plans were always based on the rules and rates current at the time the budgets were prepared. A problem occurred for several projects produced in the major PBS producing stations (e.g., WNET in New York, WGBH in Boston, KQED in San Francisco) when, during the period of production, several of the craft unions negotiated new contracts which affected all PBS stations. During the period of negotiations, some craft union members struck against the stations, halting all filming, set-building, post-production work, etc., which caused scheduling delays and later budget deficits. When new contracts were negotiated, the new rates had increased as much as 13 to 20 percent (depending on the station and the particular guild) and were made retroactive for as many as eight months. With one exception, the deficits caused by the rate increases had to be absorbed by the individual series budgets. Because producers could not recover these costs from the stations or the federal government, adjustments had to be made in a variety of ways such as shooting less film, reducing or dropping animation, using fewer actors, cutting rehearsal time, and reducing final taping and studio time or using more repeat minutes. In general, these adjustments affected negatively the technical quality and production values of the series. In most instances, the stations delivered the number of series required by the contracts, although they were of lesser quality than expected. Overruns occurred often, and ultimately had to be absorbed by the stations' overhead budgets.

Finally, as mentioned earlier, some series which were in production between 1976 and 1980 were affected by the Writers Guild Strike against all PBS stations and which affected all producers using Writers Guild members under contract. The strike and the negotiations which continued for approximately eight months caused serious delays and dramatic increases in the costs of obtaining scripts. These delays compounded by overall inflation forced several series which were dependent on writers (e.g., the dramatic and situation comedy series) to seek additional corporate or foundation funds, which were inadequate or unavailable, or face defaulting on the contracts.

At least four producers' budgets and schedules were so damaged that the usual methods of compensating for budget deficits were not adequate. At this time, the focus of the ESAA-TV Program administrators was changing in the direction of recognizing that quality and production value are directly (but not totally) related to costs, and that the series threatened by default promised to be of high quality, thus having a greater chance of being broadcast and reaching intended audiences. The program managers instituted a practice of reviewing work completed, its quality, and the number of shows of high quality that could be delivered within the fixed-fee budget constraints. If this review indicated that a series could be saved and technical standards and production values maintained, project administrators negotiated scope reductions. This policy appears to be a sound one because important measures of the value of a television show or film are its acceptability to broadcast distributors (e.g., licensees and networks), which is measured in terms of its carriage, and the levels of viewership attained (measured in terms of ratings).

4.7 PROJECT ADVISORY COMMITTEE PARTICIPATION

The principal involvement of the PACs was at the proposal stage, as discussed in Section 4.1.1, above. After the contract was awarded and production began, the PAC continued, for the most part, in a review capacity. Some PACs participated in reviewing scripts and some committees reviewed material as it was filmed or taped prior to final editing. One committee, which was serving a Native American series, acted as mediator when problems arose between Indians and non-Indians over content and cultural issues.

The PAC members were much more modest about their role during production than they were perceived to be by the Executive Producers. Over 75 per cent of the Executive Producers or Project Directors interviewed said that the PAC's role involved much more than attending meetings and reviewing materials. For most of the series, they acted as resource people in providing background information for the particular target minority. Approximately one-third of those Executive Producers/Project Directors who said the PAC's role extended beyond review functions also said that their committee actually chose the scripts which would be used in the series. Some PACs were involved in fund-raising for the series and acted as a liaison between the project staff and various community groups. One PAC actually went on location to observe production first-hand so they would have a better understanding of the problems which arise during production.

Executive Producers were asked to rate the usefulness of the PAC's participation during production on a scale of one to five, where five is Very Useful, and one is Not at all Useful. Approximately two-thirds of the responses fell in the three-to-five range, while the remainder fell below three. One Executive Producer who was experiencing production difficulties stated that the PAC "helped to defend the integrity of the show by taking their complaints to the General Manager when the show was in jeopardy--they were a walking board." Another producer commented on the students who served on his Board: "They were all excellent, and understood what the series was trying to accomplish." Still another comment from a Project Director was that the PAC was "one of the most important groups for input."

PAC members were asked the same rating question, and all responses fell within the three-to-five range. One committee member felt that the PAC provides a good system of internal checks and balances and can contribute to the marketing of the series. Local people were contacted by another group to ensure that the series was addressing the appropriate needs. In the words of one member, "There should always be a Project Advisory Committee."

For the most part, during production there were no major difficulties between the PAC and the production staff. What problems there were came about as a result of the inexperience of the PAC in working with television. Many of their suggestions for changes in the series were not feasible and showed a lack of understanding and appreciation for what can and cannot realistically be done when producing a television series such as those for the ESAA-TV Program.

Even though the production crews found it frustrating to work with a committee naive in the ways of television production, the Committee itself felt the crew was responsive to their suggestions. One crew came to Advisory Committee meetings and, in general, all production staff treated comments and suggestions made by the PAC seriously.

PAC members were asked if there was strong disagreement on any issues within the committee. The consensus was that even though the groups did have areas of contention, conflicts were effectively resolved through discussion and votes. Most of the respondents felt, however, that strong disagreement among themselves was something that should not be interpreted as dysfunctional. An exchange of ideas can have a positive effect on a desired outcome and, before any changes were made in the series, a vote of the committee was taken.

After-the-fact analyses revealed ways in which some might have functioned more effectively. In many instances, they performed more than the formally required activities. They were never an impediment to the achievement of project goals. Had they not existed, some analog would have had to be invented. As described earlier, the 1980 proposed regulations and RFPs have dropped the earlier regulations regarding the composition of the PACs. Producers may now choose advisory consultant panels who will be chosen to meet the needs identified by the producers themselves. The regulations no longer specify the demographic and civic make-up of the panels, a requirement which many producers found burdensome.

4.8 SUPPLEMENTARY NONBROADCAST MATERIALS

As part of the contact deliverables to ESAA-TV, producers were required to develop supplementary teachers' guides to accompany the series for classroom use. However, because the ESAA-TV Program Managers believed that the most effective way to obtain wide distribution and target audience exposure to the materials was through at-home viewing, rather than in-school viewing, the ESAA-TV procurements called only for the most rudimentary materials to provide teachers with information about the series for use in a formal, in-school context. Producers were instructed to develop a brief teachers' guide with materials of at least one page in length to cover each program in the series. Illustrations, if any, were to consist of cheaply reproducible line drawings. Producers also had the option under the 1980 RFP of producing brief parents' guides or student workbooks.

If we assume that the assignment of points for each set of requirements in the RFP represents the relative importance of contract activities, it appears that these materials had rather low priority for the program administrators. Until 1980, producers were awarded up to two points for their plans to produce these materials (out of a possible 100), and in 1980, plans for this activity were awarded up to 5 points. The procurement announcements and RFPs (up through 1979) stated that high points would be awarded for plans that demonstrated "awareness of what constitutes varied, realistic and effective ancillary classroom activity." Thus, the requirements for developing these materials were quite vague, and once the awards had been made, little further management attention was given to monitoring their content or quality. As a result, the quality and actual availability of these materials varied tremendously across series. In a few instances, no money was left for developing and producing guides by the time the series ended, and none were produced.

Several producers reported that their original plans called for elaborate materials that would be useful in classrooms, but that they were advised in negotiations to reduce the original amounts planned. In other instances, the funds allotted for supplementary teachers' guides became the contingency fund that helped to make up for deficits in other areas of production, and production staff such as the executive producer or project director or on-the-job trainees developed them during unpaid overtime so that the minimal contractual requirements could be met. This occurred on about 10 of the 27 series that were completed or nearing completion. In a small number of these instances where key production staff wrote the guides, these staff either had some teaching experience themselves and/or collaborated with others on the project who had this experience. For 13 of the series, supplementary teachers' guides were written by consultants who were educators, curriculum development specialists, or specialists in content areas addressed in the series, or by the project's content or curriculum development specialist. The content development and curriculum development director on projects that had them (primarily the national cognitive and bilingual series and a few of the regional series) were professional educators and content development specialists. Organizations which specialized in educational research and development or production of educational programming and materials had their suplementary teachers' guides developed by the departments in the organizations which specialized in materials development and, in a few instances, the organizations handled promotion and distribution of the materials. The producers of at least three of the series made contractual agreements with educational materials publishing firms to produce the materials and arrange for distribution. Under these agreements as required by federal law, 50 percent of the royalties go to the federal government, and the producer and publisher negotiate a split of the remaining 50 percent.

As indicated above, original contract funds allotted to the development of materials were inadequate to produce materials that would serve their intended purposes. Eleven producers reported that they had sought additional funding for the development, production, and distribution of the teachers' guides. Five producers received additional support in the form of in-kind services from their organizations. These contributions ranged from $1,000 from the school services division of a series produced at a public television station licensed to a state university to $20,000 contributed by WNET-TV (a large public television station which is a community licensee) for the development, promotion, and distribution of materials which were produced by WNET's Educational Services Division. Three other series produced by independent nonprofit companies whose primary business was research, development, and production of educational materials supported the production of the teachers' guides out of their own corporate budgets. (The actual value of these in-kind contributions is not available because the work was done out of separate corporate budgets, and breakouts were not available for specific products.) Four producers reported that they had sought and received funding from corporations or foundations to support the development and production fo the teachers' guides. Amounts of these donations ranged from $12,000 to approximately $20,000.

Thus, for most of the series produced, only minimal contractual requirements were met (that is, the single-page descriptions and suggested activities for each show in a series were delivered). The small minority of other series for which additional funding or corporate support was obtained were more elaborate and more carefully designed. But in all of the above cases, no money was available for promotion or distribution of the guides, and available funds permitted only limited printing of materials which were never used or which were not reprinted when the original supply of guides had been distributed.

Some organizations with an ongoing mission of developing and distributing materials have and will continue to produce and distribute the materials. Examples of these organizations are Massachusetts Educational Television (producer of PEOPLE OF THE FIRST LIGHT), Children's Television International (producer of GETTING TO KNOW ME), and Visual Communications, Inc. (producer of THE NATION BUILDERS).

The lack of good readily available supplementary materials for classroom use has hindered use of the ESAA-TV series in schools. The impact of this low priority on the development of materials to support in-school use of the ESAA-TV series is discussed at length in Section 8.3.

4.9 SUMMARY

This section describes the impact of legislative and statutory requirements on the production process. Primary sources of information for this analysis included in-depth interviews with government ESAA-TV Program administrators, interviews with key personnel involved with the production of ESAA-TV series, program case files, and other documents pertaining to the production of the series.

1. Origins of Involvement: Proposal Development

The process of competing for ESAA-TV funds is very complex and very expensive. Early requirements for proposals required considerable skill at putting together proposal teams, and had somewhat academic requirements for statements of needs, objectives, and articulation of needs with objectives.

Differences of opinion between producing organizations and USOE as to appropriate levels of funding and production values led to hostility on the part of producers who felt that USOE was making unreasonable demands.

ESAA-TV regulations required extensive target audience involvement at the proposal stage. Representatives of target audiences were involved in proposal preparation in three ways: through special studies or surveys done to ascertain needs; employment of target audience staff in producing the proposal; and Project Advisory Committee (PAC) review of proposals before submission.

PAC requirements were viewed by producers as cumbersome and expensive, although a majority of the producers felt that they had received useful feedback from producers.

ESAA-TV Program administrators offered technical assistance to interested bidders to facilitate response to announcements by a wider number of applicants including those who had not had prior experience competing for government grants and contracts. This technical assistance was perceived as useful by many applicants who took advantage of it.

2. Series Design

Thirty different series have been produced under the auspices of the ESAA-TV Program. These series differ in terms of:

- format (magazine, dramatic, documentary);
- demographic characteristics of the target audience (e.g., age, ethnicity, geographic region of the country);

- size and diversity of the target audience (national vs. regional);
- goals and objectives (e.g., cognitive, affective, or both);
- amount of funding;
- mission and organizational style of the producing organizations;
- time of funding (early vs. late in the Program's operation);
- length of time in production (e.g., funded once or several times); and
- award category (cognitive, bilingual, multicultural).

3. Target Audience Needs

As required by the regulations, needs assessments for ESAA-TV series were supported by scholarly documentation, personal interviews, and often by the first-hand experience of the writers. Series' needs assessments were distinctive in character and seemed to reflect personal commitment on the part of the producing groups.

The bulk of the ESAA-TV series addressed target audience needs in both cognitive and affective domains.

4. Factors in Production Affecting the Quality, Carriage, and Potential Impact of the Series

The majority of the ESAA-TV series producers felt that the contract negotiation process had a detrimental effect on the final quality, carriage, and potential impact of the series.

Negotiations with USOE dealt primarily with money, with decisions about technical quality having been made by review panelists when proposals were ranked.

In the past, producers report that there was very little give-and-take on the part of the government in making cost-per-minute calculations. For example, applicants who had prepared and justified their proposed costs found that the amount of the final award was considerably less than proposed, while the scope of the series (number of minutes required) remained the same or was only reduced slightly, and without corresponding adjustments in format or production values at the time of the negotiation.

Producers felt that an unrealistic negotiation process resulted in later scope changes, reductions, or unallowable overruns (e.g., those that would not be absorbed by the government).

Producers reported that problems attributed to the negotiation process were exacerbated by government requirements for on-the-job training, and difficulties encountered in producing programming with cognitive, affective, and entertainment goals.

5. Formative and Pilot Evaluation of Individual Series

The authorizing legislation for the ESAA-TV Program specified that research should be integrated with production. It states that applicants should adopt effective procedures for evaluating educational and other changes achieved by children viewing the series. Legislators and other government policymakers have repeatedly expressed concern that these effects are not adequately monitored by the ESAA-TV Program administrators and series producers.

The ESAA-TV Program's administrative guidelines call for testing of a prototypical pilot show, the results of which will be used along with USOE review of the pilot as the basis for a go/no-go decision about further series production.

In practice, the evaluations do not constitute go/no-go decision points except in extreme cases where the producer may fail to deliver a technically acceptable pilot.

The majority of executive producers and project directors interviewed expressed strong reservations about the usefulness of the pilot evaluations. Generally, they felt that an extensive evaluation of more than just one pilot show was needed. In particular, respondents were critical of the use of distractors, which had been strongly encouraged by USOE program officials as the primary measure of audience interest and appeal in the pilot evaluations.

Despite their criticisms of the pilot evaluation procedure required by USOE, all of the respondents endorsed the notion of getting feedback on pilots and expressed a desire to obtain feedback throughout series development and production.

Policymakers with overall responsibility for resource allocation in the former Department of Health, Education and Welfare repeatedly expressed concern that there was no evidence that the ESAA-TV series are serving the purposes for which they were intended--having an impact on children's cognitive skills and knowledge and understanding of one another--and assisting with furthering the overall ESAA Program desegregation goals.

6. Problems or Difficulties in Production

Executive Producers, project directors, and other key staff involved with the production of 30 separate ESAA-TV series were queried about particular stages in the production process during which they encountered problems or difficulties which had a significant impact on the content and quality of the series. Specifically, they were asked about problems that had occurred with staffing, content development, script development, casting, actual production (filming or taping), post-production, or any overall administrative problems. Stages most often mentioned as having had significant problems were staffing, scripting, and content development. Smaller numbers of producers also reported having encountered problems in planning, casting, and actual production. Significant problems encountered in each stage are summarized below.

Staffing

Producers of 24 of the 30 series examined reported that they encountered significant problems staffing ESAA-TV series. Problems included:

- recruiting and hiring experienced minority group line production staff (e.g., directors, line managers, producers, and assistant producers) because of their scarcity and, in some cases, because the series could not pay salaries competitive with those offered by major commercial producers; and
- difficulties finding minority group production management staff who had experience producing educational and children's series, even though there was a larger pool of prospective staff with substantial production credits.

Content Development

Producers of 25 of the 27 series which had completed production or were in the midst of production reported a variety of content development problems that varied tremendously across series, depending upon the content that was developed and the purpose of the series. In general, content development problems fell into five different categories:

- problems choosing content which was suitable for television from among the ideas suggested by professional staff and consultants, and by non-professionals;
- problems translating content developed by educators or other consultants or community advisors not familiar with television, scripted and adapted into a form that would make entertaining and educationally effective television for the specific age and ethnic groups in the target audiences;
- problems arising from competing goals and emphases among staff and disagreement in determining what the mix of content in a series should be. These problems varied from dissention about whether cognitive or affective issues should be given precedence, or competition among racial and ethnic groups over whether their group was being given adequate coverage;
- problems due to budget deficits and rising costs, which resulted in content which was costly to produce being dropped or severely curtailed; and

164

- particularly in the case of cognitive series, problems arising from inadequate knowledge and pre-production research indicating which concepts could and should be taught to the target audience. For example, the producers of INFINITY FACTORY I had chosen a very ambitious task of teaching mathematical concepts to urban disadvantaged Black and Hispanic youth without adequate pre-production research indicating the levels of pre-existing information and misinformation, and without adequate time to test and reject concepts before material was actually produced.

All producers felt that they had successfully resolved their problems and produced series which met their original goals and objectives; however, many report that these problems resulted in project schedule delays, budget deficits, and uneven quality in series.

Script Development

Producers of 22 of the 27 series for which data were available reported serious problems with script development. Problems with script development often exacerbated problems with content development. The most frequently mentioned problem was difficulty finding writers with the appropriate mix of skills and experience for a particular series; that is, writers who were members of the same ethnic and racial groups as the target audience and who had experience translating curriculum goals and objectives into entertaining scripts which were appropriate for the target age and ethnic racial groups.

Casting

Producers of 27 of the 30 series included in this survey reported problems with casting, although the specific nature of the problems varied from series to series. In general, casting difficulties fell into three categories:

- In bilingual series, difficulty finding talent, particularly children, who were sufficiently bilingual, experienced, able to take direction, and work at the pace required by the production schedule;

- When working with real children on location, difficulties finding appropriate subjects and/or locations; and
- In series using union talent (e.g., actors and musicians), difficulties obtaining rights to existing film stock and paying talent fees.

Production and Postproduction

All producers encountered some problems during actual production. Most reported that the problems encountered were not out of the ordinary for production. They included rainy days interfering with location shooting, staff illness, lost or ruined film, etc. ESAA-TV producers felt that ordinary problems had a greater impact on their series than on other series because of the lack of a contingency fund. ESAA-TV producers are not allowed a specific contingency fund in contrast with commercial series production, where contingency funds ranging from 15 to 30 percent are the norm.

Management, Administrative, and Organizational Interface Problems

Serious management, administrative, and organizational interface problems were reported by producers of all 30 series examined in this survey. The problems fell into two major categories:

- Internal problems between the production organization and the ESAA-TV project; and
- Problems occurring as a result of a mismatch or incompatibility between the production organization's policies and procedures and those of USOE.

Significant problems under the second category--mismatch or incompatibility between the producing organization's practices, policies, and procedures and those of ESAA-TV Program and USOE include:

- the USOE payment and reimbursement practices;
- incompatibilities between organization hiring and affirmative action policies and ESAA-TV requirements and production needs, and salary scales;

- incompatibility between government subcontracting processes and standard industry practice; and
- disagreements over talent fees and residual rights, and buyouts; and other standard requirements of talent unions.

Union Involvement

Eleven of the thirty series funded between 1973 and 1979 employed craft union members and ten of the series funded during that same period employed talent union members under union contracts. Craft union rate increases had a serious impact on nearly all of the series employing such technical crew, sometimes causing serious budget deficits and overruns. In 1978 through 1980, increased fees for writers who belonged to the Writers Guild of America caused serious delays for at least one series and substantial budget deficits for four series. Program staff recognized that production values and overall quality of the series were so jeopardized and the series' acceptability to broadcasters threatened by the budget deficits which could not be absorbed or compensated for by any other means.

Partly in response to this kind of problem, the ESAA-TV Program managers instituted a practice of reviewing the work competed, its quality, and the number of shows that could be delivered within fixed-fee budget constraints, and negotiated scope reductions that would permit production values to be maintained.

7. Project Advisory Committee (PAC) Participation

Until FY 1980, all series were required by the regulations governing the ESAA-TV Program to have PACs. PAC members reviewed proposals for ESAA-TV series and after contracts were awarded, formally continued in a review capacity. Informally, however, nearly all of the PACs had more extensive involvement with series production. For example, PAC members served as resource people for content development. Producers on the whole found involvement of the PACs useful as a means of keeping in touch with the needs of the target audience; however, nearly all felt that the regulations governing their composition and formal role were burdensome and expensive. The

1980 regulations abolish the PACs and instead require advisory consultant panels chosen to meet specific project needs identified by the producers themselves.

8. Supplementary Non-broadcast Materials

The ESAA-TV regulations require the development of supplementary teacher guides to accompany series for classroom use. However, development of these materials has had low priority for ESAA-TV Program administrators and low saliency for the majority of the producers. Because the ESAA-TV Program administrators intended that the series be produced for primarily at-home audiences, extensive in-school materials were seen as unnecessary. With a few notable exceptions, only minimal contractual obligations for the production of non-broadcast materials were met (e.g., single-page descriptions and suggested activities for each show in a series). Finally, in-school use of print materials and of the ESAA-TV series was hindered because no money was made available for promotion or distribution of the teacher guides, and available funds permitted only limited printing of materials which were not reprinted when the original supplies of guides for the series are exhausted.

CHAPTER FIVE

MINORITY GROUP EMPLOYMENT IN PRODUCTION OF ESAA-TV SERIES

5.1 THE LEGISLATIVE MANDATE AND ADMINISTRATIVE REGULATIONS CONCERNING MINORITY GROUP EMPLOYMENT AND PARTICIPATION

The legislation authorizing the ESAA-TV Program mandates that producing organizations must employ members of minority groups in responsible positions on development, production, and administrative staffs. This legislative requirement has been incorporated into the regulations and guidelines governing the procurement process and contractual requirements for ESAA TV series. The initial regulations in 1973 awarded 12 points for the staffing plans. Specifically, applicants' proposals were evaluated according to the extent to which they:

- set out adequate staffing plans which included provisions for making maximum use of present staff capabilities;
- provided for continuing training of staff in order to increase the effectiveness of the proposed television programming; and
- demonstrated that minority group personnel would be employed in responsible positions on the development, production, and administrative staffs.

Points were not broken out separately for each requirement.

In the 1974 procurement guide, the points alloted for "staffing" were broken out, and up to two points were given for staffing patterns that employed on-the-job training as it related to the ESAA-TV initiative, and "up to four points were allowed" where minority group personnel were employed in key positions such as writers, talent, producers, directors, project managers, and administrators." In 1975, the regulations were changed substantially overall, and requirements for minority professional staff and on-the-job training were made more explicit. The total number of points allotted to staffing was 22. Of these 22 points, up to 9 were allotted to the overall staffing plan, and a maximum of 9 points were allotted to the extent to which minority group persons occupied key creative, administrative, and executive decision-making project positions. Up to four points were allotted to the extent to which provisions were made for on-the-job training for minority group persons to enable them to become qualified to assume positions of technical and professional responsibility.

The 1976 procurement guidelines retained the same point allotment structure, but were even more specific regarding minority staffing and on-the-job training requirements. Applicants were advised that "high points would be given where a plan is presented which gives reasonable assurance that minority group persons will staff key creative, administrative, and executive decision-making project positions," and that "where a specific person is proposed to staff a specific slot, vitas and letters of intent would be included and that plans for recruiting minority staff not identified should be addressed specifically in proposals." The on-the-job training requirements were described at length in the 1976 guidelines. Two points (up to the maximum of four) for regional proposals, or one point (up to the maximum of four) for the national category proposals, were awarded to each position identified for staffing throughout the length of the project by a trainee who as the result of filling such a position or positions will have gained experience he or she might never have obtained otherwise, and thereby become qualified for assuming a position of technical or professional responsibilty within the TV industry upon completion of the project. Clerical positions were not allowed as on-the job-training positions. The on-the-job trainee point award criterion also became the only one which was reviewed not by the panel but by government administrative review. The requirements for minority professional staff and on-the-job trainees remained the same for 1977 and 1978 procurements.

In 1979, however, the criteria were modified. The four factors considered in proposal reviews were the extent to which:

- overall staffing plans realistically maximized staff capability and clearly delineated positions and responsibilities;
- plans gave reasonable assurance that minority persons from those groups designated for service in the ESAA legislation would staff key creative, administrative, and executive decision-making project positions. Where such a person

was not already on the proposer's staff, a letter from the person indicating his or her intent to join the project, if awarded, was required. Specific recruitment plans for minority group personnel not identified were also required;

- provisions were made for on-the-job training, in full-time positions over the entire project period, to enable such trainees to become qualified to assume positions of technical and professional responsibility; and
- the proposing organization employs minority members in key non-project positions within its overall structure.

In 1979, the total number of points to be awarded for staff plans remained 19. However, an additional category was added which asked reviewers to consider the extent to which the proposing organization employed minority group members in key non-project positions within its overall structure. The purpose of this category was to give independent minority firms a competitive boost when in competition with the large White-controlled firms such as large public broadcasting stations. The inclusion of this factor in the staffing criteria came about as the result of intense lobbying by minority group independent firms. Its inclusion in previous years was the subject of considerable controversy within USOE. The internal compromise was to add the fourth criterion but not to break out the points that would be assigned to each of the four criteria. In addition, the administrative review of the on-the-job trainee section was deleted, and the advisory review panel was instructed to assign up to 19 points for the overall staffing plans.

In 1980, the regulations and the procurement review criteria for minority involvement changed substantially. The requirement for minority personnel involvement was broken out as a totally separate section rather than as a subsection of the overall staffing plan. The 1980 regulations state that up to 20 points will be awarded for overall management staffing and scheduling, and that up to 15 points would be awarded for the degree to which personnel assignments reflect the affirmative action plans of the company and the sensitive nature of the tasks to be performed. Thus, the specific requirements that minority personnel occupy key creative, administrative, and executive decision-making positions, and the specific requirements for on-the-job training which would be reviewed administratively rather than by the advisory review panels were dropped. In 1980, the advisory panel could award up to 15 points (out of 100) based on a comprehensive review of the overall minority involvement plan. These changes came about as a result of administrative response to complaints from applicants for ESAA-TV awards that the previous systems, although very specific, did not necessarily ensure compliance with the intent of the legislation. For example, some major contracts were awarded to organizations which had virtually no minority staff management and decision-making roles within the organizations except for those hired only for the duration of an ESAA-TV project.

5.2 MINORITY STAFFING ON ESAA-TV SERIES PRODUCTION

Early in 1979, at the request of the Deputy Commissioner of BESE, Dr. Thomas Minter, the ESAA-TV program manager, conducted a survey of past and current ESAA-TV producers in order to determine the extent to which the legislative mandate had been met in actual production. Each series producer was asked to report the race/ethnicity of the person occupying each full-time professional staff position. On-the-job trainees (who are 100 percent non-Anglo) and clerical personnel were not included. For series which were funded through several awards (e.g., VILLA ALEGRE I, II, III, IV, and V), data were reported for the most recent funding (e.g., for VILLA ALEGRE V). Table 5-1 presents a summary of the racial composition of the professional staffs for the ESAA-TV series funded through FY 1978. The survey showed that 74 percent (155 of 209) of the full-time professional staff positions were held by minority persons.

5.3 THE IMPACT OF ESAA-TV EMPLOYMENT ON SUBSEQUENT CAREER ADVANCEMENT

As a method of assessing the impact of ESAA-TV on employment of minorities in key administrative and decision-making roles, and on the mobility of persons who had been hired in these key positions, executive producers or project directors were asked to identify key administrative and creative staff on the projects, including sex and ethnicity, and then to describe:

Table 5-1

PROFESSIONAL STAFF RACIAL/ETHNIC COMPOSITION

SERIES	MINORITY	ANGLO
AS*WE*SEE*IT	8	3
BEAN SPROUTS	4	0
CARRASCOLENDAS	8	5
FOREST SPIRITS	1	0
FRANCO FILE	3	1
FROM JUMPSTREET	4	3
GETTIN OVER	13	4
INFINITY FACTORY	14	4
LA BONNE AVENTURE	3	1
LA ESQUINA	2	0
MUNDO REAL	8	2
THE NEW VOICE	8	4
PACIFIC BRIDGES	6	3
PATCHES	3	2
PEARLS	4	1
PEOPLE OF THE FIRST LIGHT	2	0
QUE PASA, USA?	2	1
REAL PEOPLE	1	1
REBOP	10	2
SONRISAS	11	5
SOUTH BY NORTHWEST	2	0
UP AND COMING	8	0
VILLA ALLEGRE	9	4
VEGETABLE SOUP	7	2
WATCH YOUR MOUTH	6	6
UNTITLED PUERTO RICAN DRAMA SERIES	2	0
THE NATION BUILDERS	6	0
TOTAL	155	54

Source: Memorandum from Dr. David Berkman, ESAA-TV Program Manager, to Thomas Minter, Deputy Commissioner, BESE, March 3, 1979.

- the kind of jobs the persons had held before joining the ESAA-TV staff;
- their original positions on ESAA-TV projects;
- what their final positions had been;
- their current jobs (if production had concluded); and
- whether their experience on the ESAA-TV projects had helped their careers.

The responses of the producers do not include all staff who worked on ESAA-TV productions, or who made substantial contributions to the series. This is because it was left to individual respondents to define key staff, and their definitions and the positions named varied from series to series, and because respondents could not remember all of the key staff, particularly when series had ended several years prior to the interviews. For these reasons, the data reported are subject to a number of biases. However, they will serve to indicate how ESAA-TV regulations influenced the career development of a number of the key production staff involved. The respondents were also asked about the on-the-job trainees, how they were recruited, what jobs they filled, and how this experience impacted their careers after the production of the ESAA-TV servies ended.

Producers of 27 series that had been funded up through FY 1979 were questioned about their past and current staffing patterns.* The respondents identified 227 key staff members (not including those classified as on-the-job trainees), and generally not including temporary or free-lance staff such as writers who produced only a few scripts, or crew and other technical staff who were not part of the creative and management staff throughout the life of the project. Of the 227 staff identified, 158 were males and 69 were females. The respondents were able to report the race or ethnicity of 222 of the key staff mentioned. Of those mentioned, 67 were identified as White or Anglo, 68 Black, 47 Hispanic, 24 Asian Americans, 10 Native Americans, and 6 Franco Americans.

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*Three new series funded in FY 1979 had not yet completed staffing.

Opinions as to whether experience gained while working on an ESAA-TV project was helpful in obtaining subsequent jobs was provided for 139 of the 227 key staff. Either the respondents did not know what career paths the remaining 88 staff members had taken, or series were still in production and the staff were still with the project. Our respondents reported that the ESAA-TV experience had been valuable in furthering the careers of 93 of the 139 for whom information about career paths taken after they left the series was known, and that it had definitely not been helpful for 46.

Table 5-2

IMPACT OF ESAA-TV EMPLOYMENT ON SUBSEQUENT EMPLOYMENT

	Anglo	Minority	Total
Helped	17	76	93
Not Helped	19	27	46
TOTAL	36	103	139

As Table 5-2 shows, 36 of those for whom information was available were identified as being Anglo or White, and 103 were identified as members of minority groups. Of the 93 key staff identified whom respondents thought had been helped by their experience on ESAA-TV projects, 76 were minority group members and 17 were Anglos. Of the 46 respondents that reported they had not been helped by their ESAA-TV experience, 19 were Anglos and 27 were minorities. These data can only suggest trends; however, they clearly indicate that the experience provided by ESAA-TV productions was regarded as valuable to most minority group members who occupied key staff positions.

Responses to questions about what kinds of positions the key staff had held before joining the ESAA-TV staff, their positions on the staffs, and their career development after leaving the series, provide a clearer indication of the positive impact of the series. Examples of these career paths and some of the variations in the patterns for Whites and minorities and within groups are discussed below. Two variables account for most of the differences in the kinds of impact the ESAA-TV experience had. The first is the size and scope of the project; that is, whether it was a large national series produced by a large, well-established production organization, or whether it was a smaller regional series. The second factor is the kind of prior experience that the majority and minority staff brought to the project.

Staff on smaller regional series had less experience and fewer credentials than staff on larger projects. However, the staffs were small because budgets were small, and people with less experience were hired to do key production tasks such as writing, directing, managing, and serving as assistant producers, while on the larger national series in the major production centers, some of the same people would have been considered on-the-job trainees and given less responsibilty.

Key staff on the national series had at least some prior relevant experience in production or management, and were given an opportunity to expand and diversify these skills, or were brought in to do jobs that they had already done on smaller productions. They were given the opportunity to take on more responsibility for larger productions. For example, several producers had produced a few segments for some small or local TV productions or had produced small films, but had never produced documentaries or dramas on the scale of the national ESAA-TV series.

For those with already established reputations, the writing or production for an ESAA-TV series was just another job similar to many they had held before and that they would continue when the series ended. Most of the White or Anglo staff fell into these categories, and many of the minority group members for whom the ESAA-TV experience was not particularly beneficial also fell into these categories. The category of staff for whom little or no impact was reported also included those who joined the projects as managers, administrators or researchers, or content development specialists, and who returned to their original career paths when the projects were completed. A small number of the staff in this category were reported to have made the decision that television production was not the correct career choice for them and either returned to school or sought jobs in totally different fields. A few who had been involved in management roles decided to remain in the entertainment industry, but chose careers such as actor, actress, or news reporter.

In general, the information regarding the positive impact that the ESAA-TV production experience had on some staff members suggests that it was successful in providing minorities with the experience and training that they needed to enter the television production industry. For example, some who had been writers or production assistants elsewhere became producers on the ESAA-TV project and went on to produce for other non-ESAA projects. At least two executive producers went on to higher-level programming management jobs within their organizations, (WGBH, WNET). Several ESAA-TV producers who had worked only on local productions (in large and small markets) went to work for Hollywood production films or larger broadcast stations, assuming much greater responsibility than they had had before.

The ESAA-TV experience did have a dramatic impact on the careers of some of the production staff such as executive producers and project directors who wrote a number of successful proposals, developed a track record, were promoted within their organizations, and went on to form their own production companies. Although a few were majority staff members with experience which helped them remain in television production and get better jobs, ESAA-TV helped to generate some minority owned or controlled independent production companies. This latter contribution of ESAA-TV may have a more lasting and important impact on the industry and the kinds of programming produced than that of providing job opportunities and experience alone.

One comment made by several respondents was that ESAA-TV experience was most useful to those who went from one ESAA-TV production to another. In fact, a number of ESAA-TV creative and top production staff (e.g., writers, producers, managers) have worked on several ESAA-TV projects. But, in almost every case, the person moved on to handle more responsibility and continued to develop a track record. Although there are many examples of former ESAA-TV staff not being hired into the positions of career advancement that they would have like and deserved in the industry at large, there are contrary examples. Further, ESAA-TV did, as the legislation intended, provide access to training and experience. The Program cannot be faulted for not breaking down discriminatory and racist barriers prevalent in the industry at large. Unfortunately, and unfairly, discrimination against minorities, even those with experience, still exists.

5.4 ROLES AND MOBILITY OF THE ON-THE-JOB TRAINEES

Our respondents were able to provide information about 95 on-the-job trainees working on projects funded between 1973 and 1978. Ninety-two of the trainees were minority group members and three were Anglo or White. The majority of those named were Black (36), 28 were Hispanic, 12 were Asian, 12 were Native American, and 4 were Franco Americans. On-the-job trainees filled a variety of jobs, but the most common formal job designation was production assistant. The production assistants were generally assigned to work with one or more of the professional staff and performed a variety of jobs such as production secretary, scenery and prop manager, assistant sound recordist, costume manager, assistant unit manager. The level of the jobs assigned depended on the trainee's previous experience and education. Those who had had college education were more likely to assist with scripting research and financial aspects of the productions. At least two who started as production secretaries, with no college education, became assistant unit managers, and eventually returned to school for more training in finance and accounting and now hold jobs as unit managers in large producing organizations.

For a number of others, the experience provided them with incentive to return to school to learn more about broadcasting or production or to seek other careers after realizing that they were not interested in or suited for careers in production or broadcasting. The on-the-job training program appeared to be most successful for trainees hired by large producing organizations such as Public Broadcasting stations (e.g., WNET, WGBH, and WTTW) or other large organizations which had national series contracts and which had continuing series. The project managers at large stations all expressed a strong commitment to training them, and although the projects were subject to the same constraints (and had overruns or scope reductions) the stations, albeit reluctantly, were able to absorb some of the costs and delays attributable to training. Trainees who worked for projects in those large organizations, particularly in the case of WGBH, were able to work on more than one ESAA-TV project and were given increased responsibilities if they had been successful in their first projects. Some were hired on non-ESAA projects at the same organizations or had been able to make better contacts in the industry which provided them with opportunities to compete for better industry jobs when the ESAA projects were over.

Although the producers of the smaller regional series had taken the on-the-job training (OJT) mandate seriously and provided a variety of experiences and sometimes greater responsibilities for the OJTs on the project, our results seem to indicate that, with a few notable exceptions, the OJTs for regional series have not continued in broadcast industry jobs. Finally, it must be noted that our sample does not include all of the OJTs who ever worked on ESAA-TV series, and our results are based on what our respondents could remember about the career paths of OJTs who had sometimes left the projects several years before the interviews were conducted.

5.5 PRODUCERS' OPINIONS ABOUT THE ON-THE-JOB TRAINING REQUIREMENTS

All of the ESAA-TV producers expressed positive opinions about the on-the-job training concept and were committed to providing opportunities for trainees and to giving them the best training that their time and resources would permit. Producers responses to a question about the extent to which OJTs contributed to the needs of the production varied primarily as a function of the size of the project and budget constraints. Producers of the regional series outside of areas where large, experienced talent pools existed were more likely to report that the OJTs met project needs and made valuable contributions. The trainees on these projects filled necessary staff roles and were seen as an inexpensive source of labor without which the projects could not have met the scope and budget requirements.

Some producers, however, reported serious problems with some of the trainees, especially those who had not had any college education and were very young and without previous work experience. Although the regulations and guidelines never specifically said the the OJTs could not have had any previous experience in industry or formal education, some producers perceived that to be the intent of the USOE project administrators. While only a few of the producers reported these problems, those who had found it necessary to use

OJTs without any previous experience in technical or key production roles reported problems which in their view depressed the overall quality of their projects. Mistakes made by trainees who did not have enough supervision later cost time and money that came out of other budget categories.

Producers representing large organizations that had received national grants and contracts felt that the overall quality of the series had suffered to some degree because, as in the case of the smaller organizations, their budgets and time schedules were inadequate for conducting a serious training program. The costs attributable to training were not allocated in original budgets and time lines, and television production is not organized so as to permit large amounts of staff time to be spent on training, nor did budgets take into account contingencies for trainees to make mistakes and do it over. Thus, producers felt that their key professional staffs had to take on two jobs instead of one. All of the producers reported that if training were to be taken seriously, more monies should be allotted specifically for that purpose.

Nearly all the producers reported that the requirements for on-the-job training, while well-intentioned, actually created serious problems for the projects. Many of the key professional staff were themselves receiving OJT because many were in jobs that required them to develop new skills, particularly in the area of producing educational and entertaining children's programming. That is, even majority and minority staff who had worked in the television industry prior to joining ESAA staff had done adult entertainment, informational, public affairs, or educational programming. These skills and experience did not automatically or easily translate into the ability to produce good children's programming. Thus, producers felt that with tight budgets, time constraints, and key staff themselves in training, the requirement to take people with no previous production experience and provide them with meaningful training which would lead to "a responsible industry job" was onerous and unreasonable. Many producers felt that the OJT component as it was defined by USOE administrators (particularly in the early years) had a detrimental effect on the overall quality of the project, and did not usually lead to the trainee's remaining in production jobs, unless they were able to move into new jobs in other ESAATV projects or on to other ESAA-TV projects. More recent administrators decided to leave plans for training to the producers who would best know how to allocate their resources and who would decide for themselves how best to implement training and upward mobility into their projects.

In summary, it appears that the on-the-job training program has met with mixed success. The requirement to provide such training without adequate provision for the time and cost required to properly implement meaningful OJT programs has caused some difficulty on a number of projects. More recent program administrators decided to leave plans for training to the discretion of the producers and have removed the specific requirements for on-the-job training from the regulations and contract specificaitons in the 1980 RFPs.

5.6 SUMMARY

The legislation authorizing the ESAA-TV Program mandates that producing organizations must employ members of minority groups in responsible staff positions in series development, production, and management. This legislative requirement is incorporated into the regulations and guidelines governing the procurement process and contractual terms for production of ESAA-TV series. Specific requirements for minority group employment have been modified throughout the years, generally becoming more prescriptive during the period between 1973 and 1978. In 1979, the specific requirements became less prescriptive. That is, the total number of points allotted to minority group employment plans remained approximately the same (e.g., 19 vs. 22 out of 100 in earlier years), but applicants were given more discretion in how their plans were constructed and in the review process, points were awarded for the overall staffing plan. This point system contrasts with the previous system in which points were awarded separately for the overall plan, the professional and management staffing plans, and the on-the-job training plans. In addition, in 1979, as a result of considerable political pressure, a category was added which asked reviewers to consider the extent to which the applicants employed minority group members in key non-project positions within its overall structure.

In 1980, the proposal evaluation criteria specify awards of up to 20 points for overall management, staffing, and scheduling plans, and up to 15 additional points for the degree to which personnel assignments reflect the affirmative action plans of the company and the sensitive nature of tasks to be performed.

In this study, we attempted to assess the extent to which the legislation and the regulations had an impact on minority employment and on the subsequent careers of minority group members occupying key administrative and creative positions and on-the-job trainee positions.

The results of a USOE/ESAA-TV survey indicated that 74 percent (155 of 209) of the full-time professional staff positions were held by minority persons. In our survey of ESAA-TV producers, respondents identified 227 key staff members (not including those classified as on-the-job trainees), and generally not including temporary or free-lance staff such as writers who produced only a few scripts or crew or other technical staff who were not part of the creative and management staff throughout the life of the project. Of those identified, 67 were White or Anglo and 155 were minority group members. Our respondents indicated that the experience provided by ESAA-TV productions was valuable to most minority group members who occupied key staff positions (82%) in helping them obtain subsequent jobs in the television production industry. Further, the ESAA-TV experience had a dramatic impact on the careers of some top production staff who were promoted to higher-level management positions within their organizations and who went on to successfully establish their own production companies.

Despite the generally positive findings about the impact of ESAA-TV experience, there are a number of contrary examples, indicating that discrimination and low job levels for minority group members are still a problem. Our respondents provided information about 95 on-the-job trainees working on projects funded between 1973 and 1978. Ninety-two trainees were minority group members and three were Anglo or White. The most common job designation for on-the-job trainees was production assistant, although they filled a variety of positions.

The on-the-job training program seemed to be the most successful for trainees hired by large producing stations and other large organizations, where project managers and the organization could afford to absorb the extra expense incurred because of training.

All producers expressed strong positive opinions about on-the-job training and were committed to providing it. The extent to which on-the-job training positions contributed to the needs of the project varied primarily as a function of project size and budget constraints. Regional series drawing on small talent pools were more likely to report that on-the-job trainees filled important roles meeting project needs.

Nearly all the producers reported that the requirements for on-the-job training, while well-intentioned, created problems for the projects. Problems arose because many senior staff were learning themselves while working with tight time and budget constraints, and felt overextended by the training requirements.

In summary, it appears that the on-the-job training program has met with mixed success. The requirement to provide such training without adequate provision for the time and cost required to properly implement meaningful on-the-job training programs has caused some difficulty for a number of projects. More recent program administrators decided to leave plans for training to the discretion of the producers and have removed the specific requirements for on-the-job training from the regulations and contract specifications in the 1980 RFPs.

CHAPTER SIX

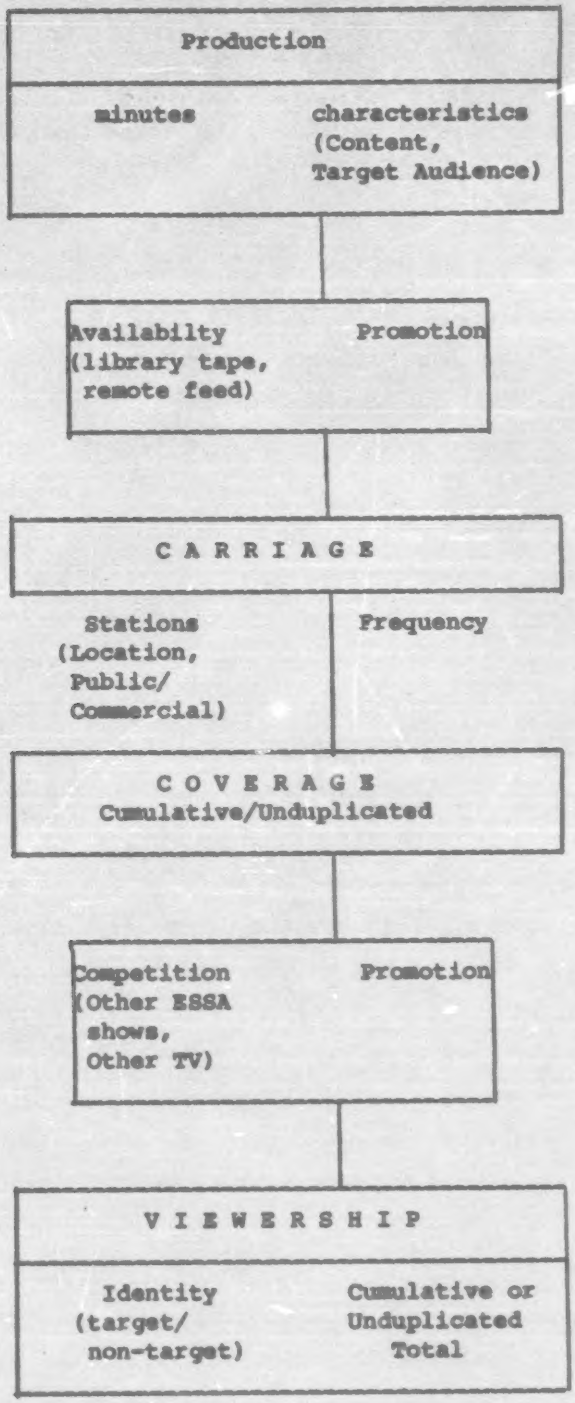
VIEWERSHIP

INTRODUCTION

While the direct output of the ESAA-TV program is television programming, the ultimate benefits from the expenditure of ESAA-TV funds depend upon the degree to which the shows produced reach the target audience. In this context, the ESAA-TV program can be viewed broadly as a three-step process: (1) production of services; (2) distribution, or making available, of services; and (3) consumption, or actual viewing, by some target audience. The links among these three steps and their relevance for ESAA-TV policy are summarized in Figure 6-1 below. Initially, ESAA-TV funds are expended to produce a number of television series, each of which can be described in terms of the minutes (quantity) of programming produced and certain characteristics (e.g., format, content, target audience) of those minutes. These shows are then carried by various television stations across the country. The extent of this carriage is in large part, a product of the availability of the ESAA-TV series (either videotapes from program libraries or remote feed from PBS or commercial networks) and the awareness of this availability by broadcasters. The amount of broadcast carriage may be measured in terms of the number of stations carrying the series and the frequency of their broadcasts. The extent to which these carriage occurrences represent "opportunity" for both target audiences and others to view the series is, in turn, dependent upon the coverage of the broadcasts, measured in terms of the number of households (target and other) able to receive the broadcaster's signal. This "coverage" can be measured either as the total, unduplicated number of households reached by a given broadcast signal (a measure of the share of the population reached by ESAA-TV series) or as the cumulative number of such households (a measure of the amount of potential "services" provided by the ESAA-TV series). Both measures must take into account the fact that many broadcast signals overlap. However, it should be added that this presents an additional problem only if two overlapping stations are carrying a show simultaneously--

Figure 6-1

STEPS IN THE DELIVERY OF ESAA-TV SERVICES


Production
minutes
characteristics (Content, Target Audience)
Availabilty (library tape, remote feed)
Promotion
CARRIAGE
Stations (Location, Public/ Commercial)
Frequency
COVERAGE
Cumulative/Unduplicated
Competition (Other ESSA shows, Other TV)
Promotion
VIEWERSHIP
Identity (target/ non-target)
Cumulative or Unduplicated Total

a very infrequent occurrence. Finally, transforming this oppportunity into actual viewership (measured in terms of the number of persons--target and other--who see a particular series) is in part dependent upon the broadcast alternatives available to viewers and the degree to which the particular series has been promoted.

This chapter examines the available evidence on the broadcast carriage and audience viewership of the ESAA-TV series awarded prior to 1978. The 1978 and 1979 awards are either still in production or have been available too short a time for carriage and viewership data on them to be meaningful. The analysis centers on three concepts: carriage, coverage and viewership (see Figure 6-1). Primary attention is actually given to the first two of these concepts, in part because more complete data are available on carriage and coverage and in part because, for many purposes, these two can serve as useful proxies for viewership. The chapter is intended to describe the patterns reflected in the available data, to suggest some possible interpretations of those patterns, and to present the data in such a way that they can easily be related to other sections of this report.

To accomplish these tasks, the balance of the chapter is comprised of four sections. Section 6.1 presents a description of the data on which this chapter is based, and the steps taken to merge those data into a single analytical file. Section 6.2 then presents data on the magnitude and distribution of the broadcast carriage of ESAA-TV series, including data on the resulting broadcast coverage for the various series. Next, Section 6.3 assesses the available evidence on actual audience viewership and identifies its links to ESAA-TV policy (both direct and via broadcast carriage). Finally, Section 6.4 summarizes the findings of the preceding analyses and suggests some possible policy implications.

6.1 DEVELOPMENT OF AN ANALYTICAL FILE FOR BROADCAST CARRIAGE

Development of a data file to analyze the broadcast carriage of ESAA-TV series required the amalgamation of four distinct types of data:

- data on the ESAA-TV series themselves, including the date each series was available, the number of half-hour shows in the series, where the series was produced, and the target audience of the series;
- data on carriage occurrences, including starting date, number of shows carried, frequency of carriage, and source from which programs were obtained;
- data on licensed television stations, including name, location (city, state, metropolitan area), ownership, and households covered by each; and
- data on the population aged 5-17 years and its ethnic composition for selected states and metropolitan areas.

Merging these various data bases into a single analytical file required transforming the various data sets to make them compatible with one another. The data on the ESAA-TV series themselves were all obtained from program documents described elsewhere in this repoert. The resulting file consisted of a single record for each series.

Data on carriage occurrences were obtained from the following sources:

- Bookings* by the Public Television Library
- Bookings by four regional televisions libraries:
  - -Great Plains National Instructional Television Library
  - -Central Educational Network
  - -Eastern Educational Network
  - -Southern Educational Communications Association

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*Note that "Bookings" refers to orders for a series by a given station and is not necessarily a record of its actual airing. However, our interviews with broadcasters suggest that, in fact, when series are ordered and paid for, they are nearly always aired.

- Occasions of pick up by stations of PBS National remote feeds of ESAA-TV series from the annual PBS viewership survey

- Data from NBC and TVAC on which member stations carried the NBC network feed of Vegetable Soup.

For the booking data from the various television libraries, each record involved the request by some individual stations for videotapes of one ESAA-TV series. The number of half-hour shows involved in these orders ranged from one to 65. The data included 100 percent of ESAA-TV bookings by these libraries for the period mid-1976 to mid-1980. The data on the NBC feed of Vegetable Soup was also a 100 percent sample, and with the individual station as the record unit. The number of half-hour shows associated with each record was 39. In contrast, the data on PBS feeds of ESAA-TV shows has carriage by station of each individual half-hour show as the record unit. Moreover, the data represents only a partial sample of pickups of network feeds by PBS stations.*

All of this carriage data was transformed to make carriage by an individual station of any part of a given ESAA-TV series in a given year** the record unit. This involved no change to the NBC data and only minimal changes to the television library booking data (in all, there were 14 occasions of a station ordering a given series more than once in a single year.) However, for the PBS data, two major transformations were necessary. First, the data had to be transformed into the equivalent of a 100 percent sample. If ESAA-TV series were broadcast uniformly throughout a year and if stations carrying series were uniformly distributed across cities and states, then the data could simply be multiplied by the inverse of the sampling factor (i.e., a one-eighth sample would be multiplied by eight). However, neither of these requirements was ever met. Our alternative was to use the sample data together with a list of PBS stations to simulate the unrecorded data. The second transformation involved combining all of the records in this "complete" PBS file which involved a given station and given series in a given year. The number of records combined into each record was then recorded as the number of half-hour shows represented by the combined record. The various files on carriage occurrences were then concatenated, with the station-series-year[*] as the record unit. The number of records from each source, both in the raw data and in the final analytical file are presented in Table 6-1.

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*Specifically, the PBS Viewership Survey covers only ten weeks of each year; moreover, our data were a one-eighth sample of this survey.

**That is, if a given station ordered the same series two or more times during one year, these orders were combined into a single record. Similarly, for PBS data, all carriage occurances by a given station of a particular series during one year were combined into a single record.

The next step in the development of the analytical file was to add to each record in the carriage file the data on series' characteristics described earlier, as well as the data on station characteristics. All of the station data were taken from the 1979 Television Factbook, except the "number of households covered" for public stations, which was obtained from an earlier study of the ESAA-TV program conducted by Urban Systems, Inc.

The final step in the development of this file involved merging onto a subset of the records the name of the metropolitan area in which it is located and the size and ethnic composition of the population aged 5-17 in that area. Selection was keyed to station; and stations selected included those in the 20 major TV markets (as identified in the 1980 Broadcast Yearbook), those in areas where series were produced and those with high carriage rates. Figure 6-2 presents a list of the specific variables which are on the final merged data file.

This analytical file represents a "lower bound" on the broadcast carriage of ESAA-TV series. It does not include transmissions by other than licensed broadcasters--e.g., cable systems or educational agencies which broadcast into schools. Equally important, it does not include data on repeat broadcasts of shows, a very common practice among public television stations. Finally, the data reported here represent one 4-year period (mid-

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[*] In the case of booking data, all of the shows represented by a given order were attributed to the year in which the order was placed.

Table 6-1

Amount of Data on Broadcast Carriage by Source of Data

Source	Number of Raw Data Records	Number of Records in Merged File**	Number of Half-hour Broadcasts Represented
Public Television Library Bookings	562	542	16,283
Regional Television Library* Bookings	491	385	6,996
PBS Survey of Stations picking up Feed	4,683	2,282	66,724
NBC/TVAC Data on NBC Feed	51	47	2,223
TOTAL	5,787	3,256	91,836

*Includes Great Plains National Television Library, Eastern Educational Network, Southern Educational Network and Central Educational Network.

**The difference between the number of raw data records and the number of records in the merged data file represents, in part, the deletion of extraneous or duplicate records and, in part, a combining of records involving the same series in one-year for a given station.

Figure 6-2

LIST OF VARIABLES ON THE MERGED DATA FILE FOR ESAA-TV BROADCAST CARRIAGE

I. **Station Characteristics:**

1. Call Letters
2. Name of City
3. Name of State
4. Name of Metropolitan Area
5. Rank of Metropolitan Area (on basis of population)
6. Census Region (NE, S, NC, W)
7. Ownership (Public or Commercial)

II. **Characteristics of Carriage Occurance:**

8. Year
9. Name of Series
10. Type of Series (National or Regional)
11. Ethnic Identification of Target Audience
12. Source from which series was obtained (NBC, PBS feed, PTV, SECA, EEN CEN, GTP1 libraries)
13. Number of half-hour shows aired by the series

III. **Audience Characteristics**

14. Number of households covered
15. Dummy variable: = 1 if covered population has a high proportion of taret group; = 0 otherwise

1976 to mid 1980). Some series were available only part of the time. This difference should be taken into account when comparing the relative popularity of the various series. In addition to the variation in starting dates, many series may have a "life" (i.e., number of years in which series is sought by stations for airing) greater than four years. To the extent that this is true, the four years of data represent only part of the total viewership of a series--alternatively, this consideration suggests that the data presented year may be most usefully viewed as a rate (i.e., viewers per some period of time).

6.2 CARRIAGE AND COVERAGE OF ESAA-TV SERIES

As noted, broadcast of ESAA-TV series may be viewed as the amount of "opportunity" given to target and other audiences to receive the services (benefits) of ESAA-TV programming. In this context, data on broadcast carriage may be examined from three distinct, but related, perspectives:

- the overall incidence of broadcast carriage;
- the diffusion of broadcast carriage; and
- the coverage of target and other audiences by the given carriage.

Each of these is discussed, in turn, below.

6.2.1 Incidence of Broadcast Carriage

Since 1976, there have been nearly 100,000 half-hour broadcasts of ESAA-TV series by licensed public and commercial television stations. Table 6-2 shows the distribution of these broadcasts by individual series and year. Two points in particular stand out in this table:

- The total number of broadcasts is dominated by national series; they account for 92 percent of the total.

Table 6-2

Broadcast Carriage* of ESAA-TV Series by Year, 1976-1980

Series		Year					
		1976**	1977	1978	1979	1980	Total
				NATIONAL SERIES			
As*We*See*It -	I	--	4,004	600	215	7	4,826
As*We*See*It -	II	--	--	--	--	845	845
Carrascolendas -	I	1,111	684	735	273	--	2,803
Carrascolendas -	II	156	1,769	273	351	39	2,588
Carrascolendas -	III	--	5,274	520	416	195	6,405
Getting Over		156	171	357	113	--	797
Infinity Factory -	I	--	10,168	2,450	833	1	13,452
Infinity Factory -	II	--	--	1,470	1,249	190	2,909
Rebop -	I	26	4,690	1,886	1,881	--	8,473
Rebop -	II	--	--	26	2,184	104	2,314
Sonrisas		--	--	--	40	168	208
Vegetable Soup -	I	--	161	862	733	182	1,938
Vegetable Soup -	II	--	--	2,250	1,020	394	3,665
Ville Allegre -	I	845	1,402	1,111	910	65	4,333
Ville Allegre -	II	--	6,324	2,570	3,020	750	12,664
Ville Allegre -	III	--	5,575	3,210	1,465	170	10,420
Ville Allegre -	IV	--	--	429	3,140	1,505	5,074
Watch Your Mouth		--	26	758	138	--	922
TOTAL - National Series		2,294	40,238	19,507	17,981	4,615	84,636

(continued)

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*Table Entries are the number of half-hour airings of the given series in the given year.

**Reader is reminded that 1976 and 1980 data are for only part of a year.

Table 6-2
(continued)

Series		Year					
		1976	1977	1978	1979	1980	Total
				REGIONAL SERIES			
Forest Spirits		--	--	52	59	18	129
Franco File		--	--	--	--	10	10
La Bonne Aventure		--	--	--	20	--	20
La Esquina		--	--	1	21	40	62
Mundo Real -	I	10	104	150	50	--	314
Mundo Real -	II	--	56	112	78	10	256
Mundo Real -	III	--	--	77	37	8	122
Mundo Real -	IV	--	--	--	48	--	48
Pacific Bridges		--	--	123	84	2	209
Pearls		--	--	--	168	360	528
People of the First Light		--	--	--	70	7	77
Que Pasa USA? -	I	--	20	895	431	289	1,635
Que Pasa USA? -	II	--	--	48	1,404	410	1,862
Que Pasa USA? -	III	--	--	9	36	100	145
Que Pasa USA? -	IV	--	--	--	145	321	466
Real People		--	27	192	59	9	287
South by NW -	I	--	102	130	50	--	282
South by NW -	II	--	--	--	160	10	170
TOTAL - Regional Series		10	309	1,789	2,920	1,594	6,622

- Comparing the three years where complete data were available (1977-1979), there were nearly twice as many half-hour broadcasts in 1977 as there were in 1978 or 1979.

The dominance of national series is partially explained by the fact that national series typically contain a much larger number of half-shows. In fact, adjusting for this difference (i.e., treating the broadcast of a given series by a given station as one observation, no matter how many individual shows are shown), regional series were about half as likely to be aired as national series. The significantly larger number of airings in 1977 is due entirely to the large number of series fed by PBS to its member stations that year. Moreover, a fact not shown by the table is that while total airings nearly doubled in 1977, the total households reached by those broadcasts was only about 15 percent higher than in 1978 or 1979.

Table 6-3 shows the distribution of ESAA-TV broadcasts by type of station. As one might expect, publicly operated stations had four times as many half-hour airings as did commercially operated stations.* Moreover, this distribution was true for both national and regional series. Only a few of the national series had carriage by commercial stations that were significant both in absolute terms and relative to that series' carriage over public stations. However, the 20 percent of total broadcasts aired by commercial stations account for nearly 40 percent of the total households reached by ESAA-TV broadcasts (this point is discussed further below). Finally, one point not shown by the table is the fact that there were significantly more airings of ESAA-TV series by commercial stations in 1978 and 1979 than there were in 1977, suggesting that TVAC's promotion campaign may have had a positive effect.

6.2.2 Distribution of ESAA-TV Broadcasts

Paralleling the variation in the total number of airings among ESAA-TV series is a similar variation in the distribution of broadcasts. The

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*In all, 244 public stations and 253 commercial stations aired one or more ESAA-TV series during the period.

Table 6-3

Distribution of ESAA-TV Broadcasts and Households Covered, By Type of Station, 1976-1980

Series	Commercially Operated Stations		Publicly Operated Stations	
	Number of Half-Hour Airings	Cumulative Households Reached (millions)	Number of Half-Hour Airings	Cumulative Households Reached (millions)
		NATIONAL SERIES		
As*We*See*It - I	496	645	4,330	2,885
As*We*See*It - II	13	15	832	471
Carrascolendas - I	1,990	2,911	813	559
Carrascolendas - II	897	2,555	1,691	1,380
Carrascolendas - III	1,212	2,065	5,193	2,861
Getting Over	476	983	321	242
Infinity Factory - I	1,536	2,557	11,916	7,755
Infinity Factory - II	296	659	2,613	2,003
Rebop - I	754	1,053	7,719	5,643
Rebop - II	234	484	2,080	1,421
Sonrisas	52	10	156	111
Vegetable Soup - I	1,476	2,042	462	373
Vegetable Soup - II	2,434	2,619	1,231	804
Ville Allegre - I	3,781	5,640	552	560
Ville Allegre - II	439	426	12,225	9,597
Ville Allegre - III	588	1,417	9,832	4,947
Ville Allegre - IV	165	468	4,909	5,002
Watch Your Mouth	312	688	610	820
TOTAL - National Series	17,151	27,222	66,875	47,438

(continued)

Table 6-3
(continued)

	Commercially Operated Stations		Publicly Operated Stations	
Series	Number of Half-Hour Airings	Cumulative Households Reached (millions)	Number of Half-Hour Airings	Cumulative Households Reached (millions)
REGIONAL SERIES				
Forest Spirits	60	101	69	62
Franco File	--	--	10	3
La Bonne Aventure	20	101	--	--
La Esquina	40	110	22	26
Mundo Real - I	114	271	200	297
Mundo Real - II	107	310	149	250
Mundo Real - III	40	77	82	49
Mundo Real - IV	34	94	14	16
Pacific Bridges	129	248	80	106
Pearls	24	14	504	303
People of the First Light	--	--	77	53
Que Pasa USA? - I	219	288	1,416	1,324
Que Pasa USA? - II	65	120	1,797	595
Que Pasa USA? - III	35	19	110	62
Que Pasa USA? - IV	63	52	403	258
Real People	202	312	85	87
South by NW - I	125	150	157	102
South by NW - II	45	78	125	113
TOTAL - Regional Series	1,322	2,330	5,300	4,286

distribution of broadcasts is of interest to the extent that it relates to the amount of "opportunity" provided by these broadcasts. Table 6-4 presents data for each series on the number of separate stations which carried the series and the number of separate states within each census region in which it was aired. Two patterns in particular should be noted:

- There is a wider distribution of broadcasts for national series than for regional series.
- The geographic distribution of broadcasts for a series is more closely related to the number of commercial stations airing that series than to the number of public stations.

Table 6-5 shows the geographic distribution of ESAA-TV broadcasts from a somewhat different perspective. The first two columns show the number of separate series and the total number of half-hours aired in each state during the study period. The third column adjusts the number of broadcasts to account for differences both in the populations of states and in the number of stations within a state.* As the table shows, every state except Wyoming** had one or more broadcasts of an ESAA-TV series. The table also shows that four states had considerably more broadcasts than the rest: California, New York, Texas and Florida. Together they account for over one-fourth of the total broadcasts.

Table 6-6 shows what the distributions presented in the two previous tables mean for the relative concentration of broadcasts of individual series. As noted above, the significance of these distributions depends partially on the population of a given geographic area. Moreover, while census region and state have significance for social policy, the television industry's most widely used geographic division is "market area." That is, the country can be divided into a number of television market areas. Of the 15 largest such areas, 10 have significant minority populations and hence are

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*This column is actually calculated as follows: (Total number of half-hours X intra-state coverage for each half-hour)/total number of households.

**Note that Hawaii and Alaska were not included at all in this analysis.

Table 6-4

Total Number of Stations Airing ESAA-TV Series and Number of States in Which Series Was Carried, By Series, 1976-1980

	Number of Stations		Number of States in			
Series	Public	Commercial	North-east	South	North Central	West
			NATIONAL SERIES			
As*We*See*It - I	158	15	10	17	10	8
As*We*See*It - II	55	1	5	7	10	7
Carrascolendas - I	7	37	5	5	5	6
Carrascolendas - II	5	17	3	3	3	2
Carrascolendas - III	213	24	9	17	11	9
Getting Over	14	11	3	6	3	5
Infinity Factory - I	220	33	10	17	11	9
Infinity Factory - II	102	9	7	15	6	8
Rebop - I	235	25	9	17	11	9
Rebop - II	59	9	4	11	6	6
Sonrisas	4	2	-	1	-	2
Vegetable Soup - I	13	37	5	10	7	4
Vegetable Soup - II	31	62	2	16	8	5
Ville Allegre - I	6	41	4	5	4	7
Ville Allegre - II	251	9	10	17	11	9
Ville Allegre - III	188	10	10	16	11	9
Ville Allegre - IV	117	7	9	16	11	9
Watch Your Mouth	20	11	3	7	5	5
TOTAL* - National Series	240	252	10	17	12	9

(continued)

Table 6-4
(continued)

	Number of Stations		Number of States in			
Series	Public	Commercial	North-east	South	North Central	West
			REGIONAL SERIES			
Forest Spirits	9	8	0	5	6	2
Franco File	1	0	0	1	0	0
La Bonne Aventure	3	1	0	0	0	1
La Esquina	4	3	0	2	3	2
Mundo Real - I	19	11	4	8	3	2
Mundo Real - II	15	9	3	6	2	1
Mundo Real - III	9	5	2	4	1	1
Mundo Real - IV	2	2	1	2	1	1
Pacific Bridges	13	17	1	7	3	3
Pearls	21	1	3	6	4	3
People of the First Light	11	-	1	4	1	1
Que Pasa USA? - I	94	16	6	14	10	7
Que Pasa USA? - II	40	6	4	10	7	1
Que Pasa USA? - III	31	6	5	8	6	1
Que Pasa USA? - IV	11	2	1	8	6	1
Real People	11	20	1	5	6	5
South by NW - I	19	22	4	13	4	3
South by NW - II	24	9	2	8	3	2
TOTAL - Regional Series	180	110	10	17	11	8

Table 6-5

Extent of Broadcast Carriage of ESAA-TV Series
By State, 1976-1980

State	Total (unduplicated) Number of Series	Total Number of Half-Hours	Number of Half-Hours Per Household
		NORTHEAST	
Connecticut	14	1,299	627
Delaware	6	280	274
Maine	12	1,313	210
Massachusetts	24	2,196	840
New Hampshire	11	1,069	180
New Jersey	12	1,441	577
New York	23	3,957	1,049
Pennsylvania	20	2,049	320
Rhode Island	10	386	366
Vermont	8	648	156
TOTAL - Northeast	34	14,638	--
		SOUTH	
Alabama	14	2,023	210
Arkansas	12	1,093	260
District of Columbia	22	1,394	1,394
Florida	27	4,600	640
Georgia	18	2,312	380
Kentucky	13	3,051	310
Louisiana	15	1,021	224
Maryland	10	755	216
Mississippi	10	1,839	410
North Carolina	13	1,933	278
Oklahoma	16	1,031	266
South Carolina	14	1,683	354
Tennessee	18	1,605	377
Texas	34	7,035	1,011
Virginia	21	2,403	588
West Virginia	12	1,003	215
TOTAL - South	36	34,781	--

(continued)

Table 6-5
(continued)

State	Total (unduplicated) Number of Series	Total Number of Half-Hours	Number of Half-Hours Per Capita
		NORTH CENTRAL	
Illinois	23	1,880	670
Indiana	22	3,254	718
Iowa	13	1,806	368
Kansas	19	911	310
Michigan	28	3,953	958
Minnesota	15	1,499	617
Missouri	21	1,347	218
Nebraska	14	2,403	277
North Dakota	6	473	88
Ohio	19	3,032	486
South Dakota	11	1,058	310
Wisconsin	18	1,809	460
TOTAL - North Central	33	23,425	--
		WEST	
Arizona	13	1,164	281
California	32	8,036	1811
Colorado	12	689	263
Idaho	12	869	194
Montana	3	53	11
Nevada	8	494	141
New Mexico	16	1,668	366
Oregon	21	2,077	471
Utah	17	1,019	267
Washington	20	2,215	478
TOTAL - West	35	18,284	--

Table 6-6

Geographic Concentration of ESAA-TV Broadcasts
1976-1980

Series		Total Number of Half-Hour Broadcasts	Number of Total Half-Hours		
			In Ten Largest Television Markets	In One Census Region*	In One State*
				NATIONAL SERIES	
As*We*See*It -	I	4,826	685	2,160	364
As*We*See*It -	II	845	104	325	65
Carrascolendas -	I	2,803	1,110	1,120	546
Carrascolendas -	II	2,588	1,344	847	273
Carrascolendas -	III	6,405	1,142	2,410	615
Getting Over		797	284	462	152
Infinity Factory -	I	13,452	1,669	5,286	858
Infinity Factory -	II	2,909	443	1,312	255
Rebop -	I	8,473	1,274	3,861	611
Rebop -	II	2,314	390	1,144	260
Sonrisas		208	39	117	45
Vegetable Soup -	I	1,938	565	799	160
Vegetable Soup -	II	3,665	407	2,021	309
Ville Allegre -	I	4,333	1,329	1,822	945
Ville Allegre -	II	12,664	1,775	4,489	1,180
Ville Allegre -	III	10,420	1,982	3,888	855
Ville Allegre -	IV	5,074	988	1,976	477
Watch Your Mouth		922	368	267	104
TOTAL-National Series		84,636	15,898	33,872	7,110

(continued)

Table 6-6
(continued)

Series		Total Number of Half-Hour Broadcasts	Number of Total Half-Hours		
			In Ten Largest Television Markets	In One Census Region*	In One State*
				REGIONAL SERIES	
Forest Spirits		129	42	58	24
Franco File		10	0	10	10
La Bonne Aventure		20	20	20	20
La Esquina		62	30	30	20
Mundo Real -	I	314	92	112	60
Mundo Real -	II	256	89	105	65
Mundo Real -	III	122	15	59	24
Mundo Real -	IV	48	28	16	11
Pacific Bridges		209	66	105	75
Pearls		528	48	168	72
People of the First Light		77	14	56	28
Que Pasa USA? -	I	1,635	371	568	192
Que Pasa USA? -	II	1,862	148	647	164
Que Pasa USA? -	III	145	35	24	82
Que Pasa USA? -	IV	466	88	122	42
Real People		287	82	131	77
South by NW -	I	282	65	135	47
South by NW -	II	170	30	95	25
TOTAL-Regional Series		6,622	1,263	2,560	991

*Number listed is the largest number of half-hour broadcasts in any one census region or any one state. Columns do not sum to total because no one census region or state had the largest number of broadcasts for every individual series.

likely to be of interest here.* Table 6-6 also presents the number of broadcasts by stations located in these market areas for each ESAA-TV series, as well as the largest number of broadcasts of each series in any single census region and any single state.

The patterns in Tables 6-4, 6-5 and 6-6 reflect the average patterns over the four years studied. As Table 6-7 shows, there are significant differences among these patterns for the individual years. Specifically, broadcasts of ESAA-TV series in general, and national series in particular, have become more dispersed across the country.

6.2.3 Coverage of Target and Other Audiences

As noted at the beginning of this chapter, the purpose of the ESAA-TV Program is to provide educational services to certain target populations. In general, those "services" are meant to facilitate the process of racial integration. Its "success" in making those services available to these populations, then, is partially a function of how well the broadcasts of ESAA-TV series reach these target audiences. That is, the significance of the geographic distributions described above depends largely on how well they parallel the geographic distribution of potential target audiences. As a context for considering this issue, four points should be noted:

- Nationally, there are approximately 14 million children aged 5-17 years of Black, Hispanic, Asian or American Indian descent.** Together they represent about 15 percent of the national total population aged 5-17.
- These minority children are not uniformly distributed geographically, but are concentrated in particular areas. More specifically, 10 of the nation's 15 largest metropolitan areas account for almost 50 percent of these children.

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*The ten are: New York City, Los Angeles, Chicago, Philadelphia, Detroit, San Francisco, Washington, D.C., St. Louis, Houston, and Miami.

**While "French speaking" is recognized as a minority by ESAA-TV Program, the Census Bureau does not maintain data on this group. Also, none of the ESAA-TV series analyzed here were offically targeted to Black audiences. However, some of the "multicultural" series had a strong orientation to Black audiences and were treated as such here. It might be added that, in all areas of the country except the Southwest, the number of total minority children (the assumed target of multicultural series) is dominated by the number of Black children in a given area.

Table 6-7

Distribution of Broadcasts of ESAA-TV Series Across States and Stations, By Year 1976-1980

YEAR	Number of States Having Broadcasts of N Separate Series During Year				Number of Stations Airing N Separate Series During Year			
	N=1	N=2-3	N=4-5	N=6 or more	N=1	N=2-3	N=4-5	N=6 or more
					NATIONAL SERIES			
1976*	10	8	-	-	32	8	-	-
1977	-	-	6	41**	37	36	65	58
1978	5	5	17	22	185	128	22	3
1979	2	12	14	18	130	117	16	4
1980*	15	18	3	4	90	34	1	-
					REGIONAL SERIES			
1976*	1	-	-	-	1	-	-	-
1977	8	6	3	-	21	9	-	-
1978	10	15	5	5	87	32	3	1
1979	10	15	8	8	76	51	7	1
1980*	13	16	4	-	56	18	-	-

*Reader is reminded that data for 1976 and 1980 are for parts of those years only.

**This entry breaks down as follows: 6=25 states; 7=10 states; 8=2 states; 9=3 states, 10=1 state (California).

- In general, the different ethnic groups are concentrated in different parts of the country. However, there are four states with significant numbers of both Black and Hispanic children: California, New York, Texas and Florida. Together they account for 45 percent of minority children.

- In addition to these areas with large minority populations, one should also give consideration to areas with smaller total populations, but with high concentrations of specific minorities. For example, in many medium-sized communities in the South, Blacks make up 50 percent or more of the population. In the Southwest, some major cities, such as Albequerque and San Antonio, have populations which are more than one-third Hispanic. Moreover, with the exception of Oklahoma City, American Indian populations are all concentrated in non-metropolitan areas.

Tables 6-8 and 6-9 present data on the distribution of ESAA-TV broadcasts and potential audiences as they relate to the distribution of target populations. The columns in these tables reflect the points made above regarding the geographic distribution of target audiences. Three points standout in these tables:

- Overall, there is a considerable match between the location of ESAA-TV broadcasts and the location of their target audiences. This is particularly evident in looking at the households covered by the broadcasts.

- There are some partially systematic differences among series. In particular, Asian series appear especially well-targeted, although this may simply reflect the fact that broadcasts of regional series appear more concentrated on their target audiences (and there are no national Asian shows). Among the national series, Hispanic series appear to be somewhat better targeted than the others.*

- The less well-carried series seem to be especially concentrated in areas with large target audiences, suggesting that the initial viewers of a series are those for whom it was intended.

6.3 VIEWERSHIP

Comprehensive data of the sort used to identify and analyze the broadcast carriage of ESAA-TV programs were not available to identify the

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*Asian series include Pearls, Pacific Bridges and Peoples of the First Light; National Hispanic Series included Carrascolendas I - III, Sonrisas and Ville Allegre I - IV.

Table 6-8

Concentration of ESAA-TV Broadcasts in States and Areas with Large Target Populations, 1976-1980

Series	Number of Half-Hours Broadcasts		
	In 4 States with Largest Minority Populations	In States with High Concentration of Target Population	In Local Areas with High Concentration of Target Population
		NATIONAL SERIES	
As*We*See*It - I	1,049	1,218	1,311
As*We*See*It - II	143	161	171
Carrascolendas - I	1,710	1,460	1,611
Carrascolendas - II	1,841	1,210	1,421
Carrascolendas - III	1,931	1,330	1,880
Getting Over	278	312	291
Infinity Factory - I	2,628	3,668	2,848
Infinity Factory - II	528	768	624
Rebop - I	1,976	2,120	1,984
Rebop - II	572	624	588
Sonrisas	117	130	121
Vegetable Soup - I	524	582	568
Vegetable Soup - II	657	727	731
Ville Allegre - I	2,180	2,145	2,114
Ville Allegre - II	3,179	2,074	2,181
Ville Allegre - III	2,388	1,920	2,046
Ville Allegre - IV	2,210	1,710	1,801
Watch Your Mouth	260	130	178
TOTAL - National Series	21,586	22,289	22,469

(continued)

Table 6-8
(continued)

Series	Number of Half-Hours Broadcasts In 4 States with Largest Minority Population	In States with High Concentration of Target Population	In Local Areas with High Concentration of Target Population
		REGIONAL SERIES	
Forest Spirits	42	15	45
Franco File	0	*	*
La Bonne Aventure	20	0	0
La Esquina	30	40	31
Mundo Real - I	152	82	102
Mundo Real - II	146	72	97
Mundo Real - III	76	60	68
Mundo Real - IV	19	19	16
Pacific Bridges	99	105	101
Pearls	120	96	88
People of the First Light	21	0	0
Que Pasa USA? - I	477	399	410
Que Pasa USA? - II	354	272	324
Que Pasa USA? - III	30	32	28
Que Pasa USA? - IV	105	120	110
Real People	113	54	91
South by NW - I	97	80	86
South by NW - II	50	50	59
TOTAL - Regional Series	1,834	1,496	1,656

*The one airing of the Franco File Series (10 shows) occured in Louisiana, a state with a large French-speaking population.

Table 6-9

Geographic Distribution of Cumulative Households Reached by ESAA-TV Broadcasts, 1976-1980

Series	Total Cumulative Households (millions)	Number of Cumulative Households (mllions) in:			
		10 Large Minority Markets	In 4 States with Largest Minority Populations	In States with High Concentration of Target Audience	In Localities with High Concentration of Target Audience
		NATIONAL SERIES			
As*We*See*It - I	3,529	1,845	1,779	1,944	2,120
As*We*See*It - II	491	305	91	98	310
Carrascolendas - I	3,469	3,010	2,002	1,320	2,318
Carrascolendas - II	3,935	4,610	4,228	1,622	3,820
Carrascolendas - III	4,926	3,051	2,634	1,342	3,411
Getting Over	1,225	672	670	743	699
Infinity Factory - I	10,312	4,702	4,171	2,018	5,124
Infinity Factory - II	2,661	1,440	1,152	470	1,482
Rebop - I	6,696	3,465	3,071	3,292	3,518
Rebop - II	1,905	1,092	905	966	1,044
Sonrisas	120	39	54	58	71
Vegetable Soup - I	2,415	1,369	813	868	1,110
Vegetable Soup - II	3,422	366	255	271	688
Ville Allegre - I	6,199	3,778	3,201	2,931	3,114
Ville Allegre - II	10,023	4,789	4,776	2,382	4,886
Ville Allegre - III	7,738	3,820	2,884	1,510	4,014
Ville Allegre - IV	4,086	1,945	1,610	880	2,210
Watch Your Mouth	1,508	1,217	877	205	788
TOTAL - National Series	74,660	41,515	35,173	22,920	40,727

(continued)

Table 6-9
(continued)

Series	Total Cumulative Households (millions)	Number of Cumulative Households (mllions) in:			
		10 Large Minority Markets	In 4 States with Largest Minority Populations	In States with High Concentration of Target Audience	In Localities with High Concentration of Target Audience
			REGIONAL SERIES		
Forest Spirits	163	108	101	5	17
Franco File	3	0	0	*	*
La Bonne Aventure	101	101	101	0	0
La Esquina	136	118	107	110	122
Mundo Real - I	568	404	356	95	388
Mundo Real - II	560	433	380	78	382
Mundo Real - III	126	59	67	55	88
Mundo Real - IV	110	97	58	58	84
Pacific Bridges	354	235	259	229	294
Pearls	317	177	198	198	210
People of the First Light	53	16	18	0	0
Que Pasa USA? - I	1,612	961	760	430	880
Que Pasa USA? - II	715	187	166	128	210
Que Pasa USA? - III	81	41	24	28	51
Que Pasa USA? - IV	310	131	78	91	181
Real People	399	285	286	11	48
South by NW - I	252	110	61	85	122
South by NW - II	192	67	92	48	104
TOTAL - Regional Series	6,616	3,245	3,112	1,649	3,181

actual number of viewers of ESAA-TV Programs. However, there are some limited data available from which conclusions can be drawn regarding likely numbers of viewers and the significance of viewership rates for ESAA-TV Policy in particular. PBS provided information on the periodic audience surveys conductd by A.C. Neilson. In addition, we also used the earlier ESAA-TV study done by Applied Management Sciences. Together, these data provided some information on eight of the ESAA-TV series. In reviewing these data, the following patterns emerge:

- The most popular ESAA-TV series are watched by 2-3 percent of the potential audiences. Many series fall below measurable standard (0.5 percent). This imprecision in measurement is compounded by the fact that surveys such as the one conducted by Neilson typically underrepresent minorities. Thus, the better targeted a series is, the more likely it is for the audience to be undercounted. Overall, a good estimate for the average number of viewers is 1.0 percent of total (cumulative) households.*

- There is a strong positive correlation between the share of the potential audience who actually watch a series and the number of times a series is aired (i.e., the most aired series are the most popular with target audiences). Thus, total airings for total households can usefully be employed as a proxy for the relative viewership of a series.

- When compared to major children's shows carried by PBS, such as SESAME STREET, MR. ROGERS or THE ELECTRIC COMPANY, ESAA-TV series are not carried nearly as often nor are they carried by as many stations. In fact, the most popular ESAA-TV series (VILLE ALLEGRE) was aired only about half as often by PBS affiliates as was SESAME STREET or MR ROGERS. But, more significantly, its actual viewership was only one-eighth that of the two major shows. This suggests that promotion campaigns, aimed at broadcasters, to increase the number of airings are not completely sufficient. There clearly remains considerable room for promotions directed toward consumers to increase actual viewership rates.

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*A probable lower bound for viewership rates is 0.5 percent of the covered households and a probable upper bound is 2.0 percent. Because of the tentativeness of these estimates, as well as their direct correspondance to the coverage estimates presented in the previous section, no specific viewership estimates are presented here. The reader can easily calculate such estimates by multiplying the first column of Table 6-9 by the desired viewership rate. For example, with a rate of 1.0 percent, the estimated cumulative total number of households watching As We See It-I between 1976 and 1980 would be .01 X 3,530,000,000 = 35,300,000.

6.4 SUMMARY

This chapter analyzed a variety of data related to the airing of ESAA-TV programs by licensed television stations and the extent to which they were actually viewed by target audiences. The purpose of this analysis was to assess the degree to which these programs were actually reaching their target audiences and whether such viewership was, or could be, affected by ESAA policy. Given the many factors which might impact on viewership rates and the limited control ESAA officials have over many of these factors, as well as the limitation of available data, the presentation and statistics are essentially descriptive. The chapter does not attempt to offer a comprehensive or definitive analysis of ESAA-TV viewership, but rather to identify what appears to be systematic differences among shows and over time to suggest the possible implications of these patterns for ESAA-TV policy.

The analysis produced the following principal results:

- Since 1976, there have been nearly 100,000 half-hour airings of ESAA-TV shows (apart from repeat broadcasts, broadcasts by cable TV systems, and broadcasts over closed-circuit instructional TV systems). About three-fourths of these airings have been by publicly operated stations and about one-fourth by commercially operated stations.

- The total annual number of airings increased in 1977 but otherwise has remained relatively constant. However, the distribution of these airings has become more dispersed--in 1976 and 1977, a larger portion of the total was concentrated in a few series.

- Commercial stations accounted for a significantly larger share of total airings in 1978-80 than in 1976-77, suggesting that TVAC has had an impact.

- The geograhic dispersion of ESAA-TV broadcasts is considerable. Stations in 49 states have broadcast ESAA shows. Moreover, only 20 percent of total airings have been in the 20 largest television markets. This 20 percent, however, accounts for 60 percent of the total potential audience of the ESAA broadcasts. The share of broadcasts in the major markets has increased slightly over the period (largely a result of increased commercial carriage); however, airings have become more dispersed among the states.

- The geographic broadcast patterns correlate well with the geographic distribution of target audiences; broadcasts are concentrated in those states and localities where target populations are concentrated.

- Data on carriage are a useful proxy for the relative incidence of viewership among ESAA shows; that is, the most aired series have the highest viewership ratings. However, none of the ESAA series compared favorably with other federally sponsored children's television programming, such as SESAME STREET or THE ELECTRIC COMPANY. Moreover, the differences with respect to viewership are considerably more than with respect to carriage (for example, in 1979, VILLE ALLEGRE had half the carriage but only one-eighth the viewership of SESAME STREET). This difference suggests that there may be benefits from promotional efforts aimed at viewers.

- Series which represent continuations of previously produced series appear to be carried considerably less than their predecessors. Even in years when both are available, the initial series is more often aired. This suggests that there may be benefits to encouraging diversity.

- Regional series appear to serve a definite purpose. Their total carriage is considerably less than that of national series. However, if one adjusts for differences in the number of shows available for a given series, they have comparable carriage in those areas where each target population is concentrated.

CHAPTER SEVEN

FINANCIAL ANALYSIS

7.1 INTRODUCTION

During the period 1973 to 1979, USOE awarded 50* grants and contracts, totalling $58 million, under the ESAA-TV Program. These awards represent a substantial "investment" on the part of the federal government. The purpose of this chapter is to identify characteristics of this investment which might relate to its "efficiency" or "equity." Particular attention is given to those characteristics which are, or might be, affected by federal policy.

7.1.1 CONCEPTUAL FRAMEWORK

This analysis is not intended to be a cost-effectiveness study which develops a detailed structural model of the ESAA-TV Program and then uses that model to make normative judgments about the "optimality" of investments. Such a study is well beyond the scope of this contract--and, in fact, may not be feasible or meaningful. Instead, the analysis is more descriptive in nature. It identifies relationships among characteristics of the individual awards and suggests their implications for federal policy. The limited available information and uniqueness, in many respects, of the individual series make it impossible to draw any conclusions from a systematic statistical analysis, yet, analysis can provide useful information to ESAA-TV Program officials concerning factors which have affected the efficiency or equity of investments.

The analysis is focused exclusively on the ultimate outcomes of the ESAA-TV investment process--that is, on the awards actually made. It must be kept in mind that these outcomes are the product of several factors, some of which are fully controllable by ESAA-TV officials, others only partially controllable, and still others not at all. In general, these factors fall into one of four groups:

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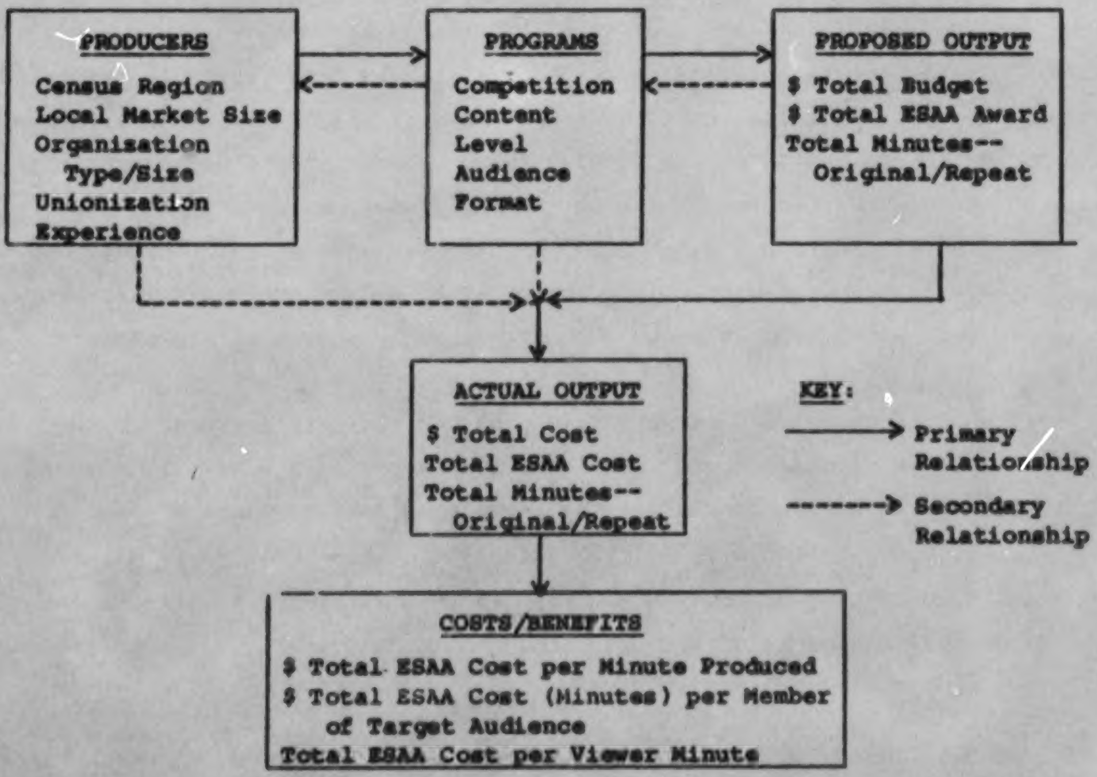
*A 51st award was actually made but was subsequently cancelled.

- ESAA-TV administrative practices (including award criteria),
- characteristics of the proposals actually received by the government in response to its announcement of the ESAA-TV competition;
- ascriptive and behavioral characteristics of those who are successful in the ESAA-TV competition; and
- demographic characteristics of the ESAA-TV target audiences.

The various non-controllable factors, in effect, operate as constraints on the choices made by federal officials. Thus, while certain patterns and trends with respect to these awards are identified, it may be impossible to establish whether the identified relationships are coincidental or by-products of ESAA-TV policies.

The framework within which this financial analysis was conducted may be represented by the following diagram:


PRODUCERS
Census Region
Local Market Size
Organization Type/Size
Unionization
Experience
PROGRAMS
Competition
Content
Level
Audience
Format
PROPOSED OUTPUT
$ Total Budget
$ Total ESAA Award
Total Minutes--Original/Repeat
ACTUAL OUTPUT
$ Total Cost
Total ESAA Cost
Total Minutes--Original/Repeat
KEY:
Primary Relationship
Secondary Relationship
COSTS/BENEFITS
$ Total ESAA Cost per Minute Produced
$ Total ESAA Cost (Minutes) per Member of Target Audience
Total ESAA Cost per Viewer Minute

Initially, USOE announces competition for the production of specific television series. In specifying what type of series it wants, the government selects a set of characteristics. These program variables (which, in effect, are the government's policy instruments) include:

- type of competition (national or regional, new or continuing);
- program content (cognitive, affective, bilingual); and
- the program level (elementary, intermediate, or secondary).

Two additional program characteristics may also be considered in evaluating responses to the ESAA-TV competition: (1) the proposed audience (particular ethnic minority or age group,* and (2) the proposed format (magazine, documentary, dramatic, or a combination of these).

These characteristics vary considerably in their relative importance (with respect to ESAA-TV policy) and in the degree to which they can be defined precisely. For example, while the format of a series may significantly affect the cost of producing that series, format has never been used to define formally a specific competition--perhaps in part because even informed observers may disagree as to whether a given series should be classed as "magazine" or as "dramatic." Secondly, the priority attached to these various characteristics and their explicit role in the award process changed over time.

Producers of various types respond to these announcements. These producers may be characterized in various ways. In terms of possible impact on the outcome of ESAA-TV investment, five seem particularly important:

- the census region in which the producer is located;
- the total population of the local area;
- the type of organization (educational television station; independent producer, or public agency);

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*That is, different groups within the competition categories established by federal officials.

- the size of the organization; and
- the union status of the producer's employees and any previous experience with ESAA-TV productions.

The first two of these characteristics may be related to the nature and size of the potential target audience which might be served by a given series.* In addition, the total population of the local area as well as employee union status may affect the relative costs of production for a given series. For example, both appear to be related to labor costs. Different types of organizations may also incur different relative costs in producing a series, possibly as a result of differences in the management of series production or in the marketing of a series. For example, organizations with full-time administrative staffs experienced in television production may provide better fiscal management; and Public Television Licensees may do better in marketing a given production.** Similarly, previous experience in producing an ESAA-funded series might be expected to help in both of these areas. Finally, the size of the producing organization may also affect the final product of a given project; in addition to the greater likelihood that larger, well-established organizations will have the appropriate administrative structures, such organizations may also be better able to provide additional funds to cover production cost overruns, should they occur.***

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*The various ethnic minorities clearly are not distributed uniformly across this country. Moreover, there may be significant regional differences within minority groups. For example, the culture of the Indians of the Northeast may differ substantially from the culture of Indians in the Southwest. Similarly, the interests and needs of Hispanics in the East may differ considerably from those of Hispanics in the West.

**It should be pointed out that administrative problems, such as those discussed earlier in this report (e.g., difficulties integrating the production of a series into the organization) usually do not carry over into the fiscal area.

***It should be pointed out that such funds must always come from other sources, as ESAA-TV officials have, to date, refused to consider additional funding for a given series.

Following a detailed review of the various proposals, USOE selected a subset of these proposals and negotiated contracts with the winning producers.* In accepting a given proposal, or set of proposals, the government thus allocates resources to, or "invests in," some amount of television programming of a given type. That amount may be measured either in program minutes (reflecting the quality of the output to be produced) or in dollars (reflecting the quality of the output to be produced) or in dollars (reflecting the quantity of resources to be used as inputs for those minutes.**. With respect to the latter measure, it should be noted that USOE was not asked to fund all of the production cost of a series. In some cases, producers may propose to partially fund the production of a series with non-ESAA funds or through in-kind contributions by the producing organization, such as free use of a studio or not charging for general overhead costs.*** With respect to the former measure, particularly as it relates to inputs required, it should be pointed out that some portion of the minutes produced for a series may be used more than once in the final product. Such "repeat" minutes clearly should be significantly less expensive than "original" minutes since they largely involve only post-production costs.****

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*Both this selection process and accompanying negotiation process and their respective relationships to fiscal considerations are discussed in detail elsewhere in the report. Also, it should be noted that for clarity, all awards are referred to here as "contracts" although the 1973 awards were actually grants.

**In terms of the "expected value" of the initial investment, this quantity of inputs may be viewed, in part, as a measure of the "quality" of the minutes produced with them, that is, presumably ESAA-TV officials expect "better" output when they award more dollars for a given amount of programming.

***In some cases, these contributions appear to be unintentional and, in some, even unrecognized. One potentially important policy issue concerns whether proposed non-ESAA-TV funding should be counted favorably in the awards process. The potential problem is that ESAA officials have no control over those funds and, if they are withdrawn, the contractor may be unable to deliver.

****Clearly, some repeat minutes may involve royalty rights. It should also be added that each contract specifies the mix of original and repeat minutes to be produced.

These contracted products may be viewed as the "expected" outputs of the government's investment. The next step in the process involves going from these expected outputs to actual final products. Actual output often differs from contracted output. These differences may take a number of forms. First, producers can overrun their budgets and then attempt to find sources of additional funding (presumably, the likely availability of such funding will affect the degree to which a producer attempts to avoid such overruns).* A major problem in identifying such overruns is that they may not be reflected in the program's budget. As noted earlier, producers often make in-kind contributions to a project, such contributions may increase if projects start to overrun their budgets.

One alternative to using additional inputs is to modify what is produced. The most subtle form of modification is to alter production methods (e.g., use less expensive talent, do less animation, or shoot less footage).** These subtle changes could probably be detected and measured with very detailed accounting data. Such data were unavailable for this study. In fact, the expense of collecting such data is probably not justified by the potential benefits it might produce. Those benefits might be limited by the uniqueness of the various series, as well as by the fact that some of these changes may have no effect on the "quality" of final product, as measured by viewership.

Much more visible modifications of output involve changes in the number of minutes produced. USOE did not allow increases in contract awards, but it did allow reductions in scope to be negotiated.*** That is, producers are permitted to provide the government with a "smaller" product for the same amount of money. Given the frequency with which requests for such changes occur and the apparent difficulty of the government in refusing them, it seems desirable to consider whether such requests can be anticipated. Initially, it seems plausible that some producer and program characteristics play at least a secondary role in determining the incidence of these differences between expected and actual output.

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*With regard to the earlier observation that overruns are often unanticipated, it might be added that funding availability may affect the fiscal vigilance of producers.

**All of these examples reflect actual changes in ESAA-TV series.

***It seems, at least potentially, useful to distinguish reductions in scope (fewer total minutes) from changes in scope (substituting repeat minutes for original minutes).

Determining the resulting efficiency or equity of ESAA-TV investments requires translating the final products of those investments into some measure of benefits and comparing those benefits to the resources required to produce them. The output, or "benefits," of the various ESAA-TV series may be viewed from several perspectives. Actual program minutes produced represent the direct product of the investment, as well as some measure of the "opportunity," or potential benefits. But this measure of output is essentially an intermediate one, given the "public," or collective, of TV programs, the final output, or benefits, may be better measured in terms of "viewer-minutes," the measure of value most often used in the television industry. Looking at the resources allocated to particular target populations (or at the program minutes produced for those populations) offers a useful point of departure for considering the equity of ESAA-TV investments. Finally, it should be noted, with regard to the comparison of series' costs over time, that prices for most factors have risen substantially over the period covered by the analysis. Hence, it is necessary to adjust expenditures in different years if awards are to reflect comparable purchasing power.

The relationships pictured in Figure 7-1, including changes in those relationships over time and the factors which affect them, are the focus of the remainder of this chapter. This research task is essentially three-fold: 1) to identify patterns and trends, both explicit and implicit, in USOE's investment decisions, 2) to relate these, together with any patterns related to the intra-series allocation of resources, to alternative measures of efficiency, and 3) to assess the policy implications of these various relationships. Each of these dimensions is addressed, in turn, in the three remaining sections of this chapter. In general, the underlying purpose of each of the three sections is to provide information to ESAA-TV Program officials concerning the outcomes (both intended and unintended) of their past investments, particularly as those outcomes bear on possible future choices. Particular attention is given to the second of the three dimensions, in large part because this is the area where statistical analysis is likely to make its largest contribution. Finally, it should be noted that as used here the term efficiency has two principal dimensions: (1) to refer to the relationship between inputs and outputs (technical efficiency), and (2) to refer to the relationship between input and output benefits (allocative efficiency). Cost per minute produced is most closely related to the former concept, cost per viewer minute to the latter. In addition, changes in output or cost overruns can significantly affect both concepts, as well as the relationships between them, and thus, given their importance in many ESAA-TV productions, they might actually be viewed as a third dimension of ESAA-TV investment efficiency.

7.1.2 DATA SOURCES AND METHODOLOGY

All of the analyses in this chapter use the individual ESAA-TV series (i.e., award) as the unit of analysis--even the most aggregated numbers are simply combinations of thse individual awards. Data on these series were collected from a number of different sources, including both ESAA-TV Program officials and the producer and financial officer of each series.* Appendix E provides a list of the specific data items collected on each series--it should be added that in many cases the variables actually used in the analyses are combinations of these data items.

Three types of statistical analyses were performed on these various data items. The first involved simply aggregating values of certain variables for all series of a given type to get the total (or mean amount) for series of that type. For example, to determine the total amount of awards for national series targeted to Hispanic populations during the early time period, one would sum the awards for the two series which fell into this category (i.e., CARASCOLENDAS I and VILLA ALEGRE I), producing a total for this group of $4,768,730.

The second type of analysis involved cross-tabulating series by different characteristics (including calculating statistics such as chi-squares for these tables) and computing partial correlation coefficients for various characteristics hypothesized to be associated with one another. It should be added that frequently these cross-tabulations or correlations were actually done on aggregated data--for example, Table 7-8 presents a cross-tabulation of the cost per minute of producing a given series and the estimated number of viewers per dollar expended for that series, where the values of these two variables for each series have been aggregated to high, average and low. Hence, the three series in the upper left-hand cell (low-low) are not necessarily identical; rather, they each simply have "below average" values for both of these variables. The values separating high and average and low and average were chosen so that three series would fall into each group--that is, they do not represent any objective measure of "average" or above/below average.

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*The specific source for each data item is described in Appendix E.

A third type of statistical analysis involved the use of multiple regression techniques to identify the significance and the magnitude of the effort that various producer and program characteristics have on the outcome of ESAA-TV investments; in particular, unit cost and the incidence of cost overruns, scope reductions, and scope changes. This approach enables one to measure such effects while controlling for other factors which might be interrelated. For the most part, these analyses were done using dummy variables (i.e., variables which take on values of 0 or 1). With such variables, the measured effects can be interpreted as the increase in the probability that the result being measured (i.e., the specific outcome included in any given analysis) will occur, given that a particular producer or program characteristic is present.

All of the measures used here were carefully edited. Even so, some errors, or misleading values, are likely still present in our data base. For example, defining a given series as having a "dramatic" versus a "documentary" or "magazine" format is, in some cases, arbitrary--that is, it is quite possible that knowledgeable persons would disagree about the appropriate definition. Much more significant were potential problems with budget and expenditure classification (problems which actually led us to limit our use of certain items). In particular, our comparisons of budget data with actual expenditure data, and our interviews with financial officers of the various series suggest the following: 1) Some individual budget categories are defined (or utilized) very differently by different producers, and may even be defined differently by the same producer for different series; 2) some producing organizations are not required to, and often do not, keep careful accounting records (this is most likely to occur in organizations without a stable, permanent administrative workforce); and 3) distinctions among budget categories become moot when there are in-kind contributions or non-ESAA funding sources involved. One potential policy implication is that if being able to identify and evaluate intra-series resource allocations in any detail is viewed as desirable,* USOE must require standardized accounting and reporting practices which are geared specifically to television production. In addition, these findings suggest, for the analyses here, that only broad budget categories are likely to be useful.

Three final points should be noted as part of the introduction to this financial analysis. First, an attempt is made to report the empirical findings of this analysis in as clear and straightforward a manner as possible. Hence, measures of various characteristics are aggregated as much as possible and data on individual series are largely confined to appendices. Second, while some analyses are based upon all 50 awards, those related to actual costs and to viewership are limited to the 36 awards made between 1973 and 1977. These data were unavailable for later series (largely because production had not been completed at the time the data were collected). Also, whenever cost comparisons are made among individual series produced in different years, they are made in terms of real costs. For this purpose, all years have been adjusted to 1977 (assuming an annual inflation rate of 7 percent and that expenses were incurred, for each series, uniformly over the period of the contract funding that series). Thus, for example, $1,000 actually expended in 1975 would be reported as $1,000 x (1.07 x 1.07) = $1,145 in 1977 dollars.

Further detail on all data and data sources, as well as definitions of the specific measures used in this chapter, are contained in Appendix C at the end of the report.

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*This point is discussed further in Section 7.3. It might be useful to add here that standardization may take a variety of forms, ranging from requirements regarding reporting practices (e.g., inclusion of cumulative expenditures to date and unspent balances on all monthly invoices submitted to the government) to required adoption of a single accounting system.

7.2 PATTERNS OF INVESTMENT IN ESAA-TV SERIES

As noted earlier, USOE's awarding and negotiating of ESAA-TV contracts may be viewed as its initial investment decision. Differences between contracted output and actual output are relevant to that decision to the extent that such differences can be anticipted. Hence, it is useful to consider here what significant patterns emerge both from the awards process and from final outputs with respect to program and producer characteristics. In light of the cost/benefit measures discussed earlier, it seems useful to focus on three types of relationships:

- Allocation of funds to various target audiences;
- Variations in unit costs of production and factors related to those variations; and
- The incidence of cost overruns and output modifications. Moreover, each type should be considered both cross-sectionally and over time.

7.2.1 DISTRIBUTION OF ESAA-TV AWARDS

Tables 7-1 and 7-2 summarize the investment in audiences of various ethnic backgrounds and age levels, both overall and at different points in time--in the interests of clarity, the seven program years have been combined into three groups: early (1973-1974); middle (1975-1977); and recent (1978-1979).* Cross-sectionally, these tables clearly reflect the relatively large share awards which have been made to series aimed at Hispanic populations. It should be noted that, to some extent, the table understates the number of awards made to series targeted to Black audiences; many of the "multicultural" series are oriented primarily to this subpopulation. However, even if all of these series were treated as "Black," they still would not equal the relative

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*The reader is also reminded that all dollar amounts are in expressed real (1977) terms. Thus, for example, the first entry in the table (1.89) was computed as follows: Total Amount of Awards for National Series Targeted to Hispanic Poplations and Awarded in 1973 or 1974, multiplied by the appropriate adjustment for inflation, and then divided by the number of Hispanic children aged 5-17 (i.e., 3.5 million).

Table 7-1

ALLOCATION OF ESAA-TV AWARDS BY ETHNIC GROUP AND TIME PERIOD, 1973-1979

	Amounts per Group Member			
Ethnic Group/ Time Period	National Dollars*	National Minutes**	Regional Dollars*	Regional Minutes**
Hispanic:				
Early	1.89	1.14	0.14	0.18
Middle	2.75	1.50	0.47	0.47
Recent	1.14	0.42	0.26	0.15
Total	5.78	3.06	0.87	0.80
Black				
Early	0.50	0.23	0.03	0.02
Middle	0.73	0.29	—	—
Recent	—	—	0.04	0.02
Total	1.23	0.52	0.07	0.04
Asian				
Early	—	—	—	—
Middle	—	—	1.70	1.01
Recent	—	—	1.80	0.73
Total			3.50	1.74
American Indian				
Early	—	—	0.30	0.46
Middle	—	—	0.63	0.60
Recent	—	—	—	—
Total			0.93	1.06
French				
Early	—	—	0.31	0.35
Middle	—	—	0.38	0.35
Recent	—	—	—	—
Total			0.69	0.70
Multicultural				
Early	0.39	0.27	—	—
Middle	0.65	0.25	—	—
Recent	0.52	0.14	0.05	0.02
Total	1.56	0.66	0.05	0.02

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*Numbers in this column = $ Total Awards to Series [of given type]/ Total Target Population.

**Numbers in this column = Total Minutes of Series [of given type]/ Total Target Population (i.e., values are expressed as "minutes per 1000 audience members").

Note: Dollars and minutes are contracted amounts for each of the 50 series; for identification of target audience, time period and competition of each series, see Appendix C.

Table 7-2

ALLOCATION OF ESAA-TV AWARDS BY AGE LEVEL AND TIME PERIOD, 1973-1979

	Total Amount* for Group			
Age Level/** Time Period	National Dollars***	National Minutes	Regional Dollars***	Regional Minutes
Elementary				
Early	6,620,808	4,004	249,402	280
Middle	7,514,870	4,145	250,000	280
Recent	1,750,000	728	--	--
Total	15,885,678	8,877	499,402	560
Intermediate				
Early	5,523,037	2,912	734,692	868
Middle	10,202,270	4,480	1,650,000	1,456
Recent	2,240,631	728	1,499,532	700
Total	17,965,938	8,120	3,884,224	3,024
Secondary				
Early	3,535,089	2,363	249,999	280
Middle	6,147,000	2,184	1,400,000	1,176
Recent	6,737,046	1,848	1,198,269	616
Total	16,419,135	6,395	2,848,268	2,072

[*] For explanation of table entries, see Table 7-1.

[**] "Elementary" includes grades 1-5; "Intermediate" includes grades 6-9; and "Secondary" includes grades 10-12.

[***] Dollars are actual (nominal) amounts of awards (i.e., they have not been adjusted for inflation).

Note: For identification of age level and time period for each series, see Appendix C.

amount of Hispanic programming. The table also makes clear the importance of the regional series for the smaller ethnic groups. Given the relative size of those groups, it is unlikely that a single national series would have been targeted to them. Finally, the table also makes clear that in terms of unit (per minute) costs, Hispanic series are less costly (i.e., have fewer resources allocated to them for a given amount of programming) than those produced for Black or multi-cultural audiences.

Looking at changes in patterns over time, the following significant shifts appear to have occurred:

- Relatively more series are being targeted to older audiences,
- Fewer awards are being given to series targeted to Black audiences, while relatively more awards are for series targeted to Asian populations (although all at the regional level), and
- Multi-cultural series are receiving a relatively larger share of the total funding at both the national and regional levels.

It must be kept in mind, in interpreting these patterns, that they partly reflect ESAA-TV policies (or review procedures) and partly reflect other, uncontrollable factors--the patterns with respect to the ethnicity of regional series, for example, may simply reflect the number or quality of proposals received.

7.2.2 PATTERNS OF INVESTMENT "EFFICIENCY"

As noted earlier, the technical efficiency of these awards is, in part, related to the unit costs of production for the various series (in one sense, unit cost may be viewed as the "price" the USOE must pay for one minute of programming). The measurement of these unit costs, however, may take a number of forms. For example, using the general definition of "cost per minute produced," one could include all costs or only those incurred by ESAA, similarly, one could include all minutes or only original minutes. In addition, there may be disagreement about whether or how to correct for inflation. And finally, it may be argued that the government should be able to anticipate most of the output modifications which occur and that, therefore, one should look at actual rather than contracted minutes. Table 7-3 presents these four alternative measures of the unit cost of national series of various types and time periods. Perhaps the most significant fact emerging from this table is the amount of variation in unit cost among the different types of programs, suggesting that understanding this variation is important for the efficiency of ESAA-TV policy. It should also be pointed out that the relative costliness of different types of series changes under the different measures,* suggesting that the particular choice of measure for evaluating the performance of the ESAA-TV Program may indeed be important (this point is discussed further in the next section). Again, interpreting the specific patterns here requires a recognition of what is and is not a direct result of ESAA-TV policy. For example, while as noted earlier, more awards have been made for series targeted to Hispanic audiences, series targeted to other audiences have been funded at relatively higher unit costs. Similarly, while the nominal unit costs for all types of series have been steadily rising, real costs (i.e., adjusted for inflation) have risen only in the last two years (see measure 4). This increase, moreover, is a result of a reduction in the combined total minutes of the winning series, as even the total nominal value of the ESAA-TV awards has been reduced in the last two years. Finally, to make clear which series are represented by a given row of both Table 7-3 and Table 7-4, Table 7-3(a) represents the characteristics for each of the national ESAA-TV awards.

As noted in the introduction, it might also be expected that variations in unit costs will be related to some producer characteristics. Table 7-4 presents the same four measures (as in Table 7-3) for a number of producer

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*Note that the four measures have very definite relationships to one another. Differences between the first and second reflect differences in the use of report minutes; differences between the first and third reflect differences in the incidence of scope reductions; and differences between the third and fourth reflect the time pattern of awards (series types with high real costs compared to nominal costs are ones concentrated in the earlier years of the program). It should be added that while these relationships change, there is only one instance of a change in rank order: adjusting for inflation results in actual costs per minute for documentary series becoming greater than for dramatic series.

Table 7-3

THE UNIT COST OF NATIONAL* ESAA-TV SERIES UNDER ALTERNATIVE MEASURES, BY SERIES CHARACTERISTICS, 1973-1979

	Measures of Unit Cost			
Series Characteristic***	$ Total ESAA Award/Total Contracted Minutes (1)	$ Total ESAA Award/Original Contracted Minutes (2)	$ Total ESAA Actual ** Contracted Minutes (3)	$ Total Adjusted ESAA ESAA Award/ Total Actual** Minutes (4)
Audience****				
Hispanic	2,021	2,150	2,003	2,395
Black	2,471	2,609	2,609	3,306
Multicultural	2,649	2,755	2,948	3,403
Level				
Elementary	1,902	2,062	1,879	2,355
Intermediate	2,295	2,364	2,389	2,966
Secondary	2,877	3,010	3,225	3,580
Format				
Magazine	1,838	1,988	1,897	2,476
Documentary	2,618	2,856	3,202	3,651
Dramatic	3,175	3,175	3,211	3,488
Time Period				
Early	1,692	1,970	1,851	2,702
Middle	2,345	2,345	2,316	2,749
Recent	3,321	3,512	3,839	3,860
Competition				
National	2,358	2,478	2,498	2,967
Regional	1,482	1,491	1,696	1,954

*All data are for national series only except the last row. Table entries represent mean values for given type of series; in general they were calculated as follows: amount of award (for each national series falling into a given category) divided by number of minutes (for each of these same series).

**For series still in production, actual minutes were taken as equal to contracted minutes, except where a scope reduction had already been negotiated.

***For definitions and characteristics for individual series, see Table 7-3(a).

****Note that there have been no national series targeted to Asian, American Indian, or French populations.

Table 7-4

THE UNIT COST OF NATIONAL* ESAA-TV SERIES UNDER ALTERNATIVE MEASURES, BY PRODUCER CHARACTERISTIC, 1973-1979

Producer Characteristic**	Measures of Unit Cost*			
	$ Total ESAA Award/Total Contracted Minutes	$ Total ESAA Award/Original Contracted Minutes	$ Total ESAA Total Award/ Total Actual Minutes	$ Total Adjusted ESAA Award/ Total Actual Minutes
Organization Type				
Public TV Licensee				
Early	1,542	1,564	1,623	2,338
Middle	2,457	2,457	2,414	2,856
Recent	2,940	3,416	4,234	4,391
Independent--Large				
Early	2,210	2,763	2,763	4,118
Middle	1,976	1,976	1,976	2,548
Recent	—	—	—	—
Independent--Small				
Early	—	—	—	—
Middle	2,168	2,168	2,168	2,532
Recent	3,575	3,575	3,575	3,506
Location				
Major City				
Early	1,896	2,382	2,123	3,101
Middle	2,513	2,513	2,513	2,982
Recent	3,382	3,620	4,029	4,083
Other				
Early	1,421	1,421	1,488	2,170
Middle	1,841	1,841	1,726	2,051
Recent	3,078	3,078	3,078	2,968
Employee Unionization				
Unionized				
Early	2,179	2,820	2,259	3,240
Middle	2,580	2,580	2,580	3,037
Recent	3,575	3,575	3,575	3,506
Non-union				
Early	1,498	1,630	1,688	2,487
Middle	1,875	1,875	1,789	2,175
Recent	2,940	3,416	4,234	4,391

[*] For explanation of entries in this table, see Table 7-3, note 1 (— indicates that no series fell into this category).

[**] For definitions of characteristics and values for individual series, see Table 7-3(a).

Table 7-3(a)

PRODUCER AND PROGRAM CHARACTERISTICS OF INDIVIDUAL ESAA-TV (National) SERIES

Series	Time	Audience	Level	Format	Producer Organization	Producer Location	Producer Union
AS WE SEE IT - I	Early	Multicultural	Secondary	Dramatic	Public TV	Major City	Yes
AS WE SEE IT - II	Middle	Multicultural	Secondary	Dramatic	Public TV	Major City	Yes
CARRASCOLENDAS - I	Early	Hispanic	Elementary	Magazine	Public TV	Other	No
CARRASCOLENDAS - II	Middle	Hispanic	Elementary	Magazine	Public TV	Other	No
CARRASCOLENDAS - III	Middle	Hispanic	Elementary	Magazine	Public TV	Other	No
FROM JUMP STREET	Recent	Multicultural	Secondary	Magazine	Public TV	Major City	Yes
GETTING OVER	Early	Multicultural	Secondary	Magazine	Public TV	Major City	Yes
HOUR LONG MOVIES	Recent	Multicultural	Secondary	Magazine	Independent(S)	Major City	Yes
INFINITY FACTORY - I	Early	Black	Intermediate	Magazine	Independent(L)	Major City	Yes
INFINITY FACTORY - II	Middle	Black	Intermediate	Magazine	Independent(L)	Major City	Yes
REBOP - I	Middle	Multicultural	Intermediate	Documentary	Public TV	Major City	Yes
REBOP - II	Middle	Multicultural	Intermediate	Documentary	Public TV	Major City	Yes
REVISTA	Recent	Hispanic	Intermediate	Dramatic	Independent(S)	Other	Yes
SONRISAS	Middle	Hispanic	Intermediate	Dramatic	Public TV	Other	No
THE NEW VOICE	Recent	Multicultural	Secondary	Dramatic	Public TV	Major City	Yes
UP AND COMING	Middle	Multicultural	Secondary	Dramatic	Public TV	Major City	Yes
VEGETABLE SOUP - I	Early	Multicultural	Intermediate	Magazine	Public TV*	Other	No
VEGETABLE SOUP - II	Middle	Multicultural	Intermediate	Magazine	Public TV*	Other	No
VILLA ALEGRE - I	Early	Hispanic	Elementary	Magazine	Independent(S)	Major City	Yes
VILLA ALEGRE - II	Middle	Hispanic	Elementary	Magazine	Independent(S)	Major City	Yes
VILLA ALEGRE - III	Middle	Hispanic	Elementary	Magazine	Independent(S)	Major City	Yes
VILLA ALEGRE - IV	Middle	Hispanic	Elementary	Magazine	Independent(S)	Major City	Yes
VILLA ALEGRE - V	Recent	Hispanic	Elementary	Magazine	Independent(S)	Major City	Yes
WATCH YOUR MOUTH	Middle	Black	Secondary	Dramatic	Public TV	Major City	Yes

Definitions

Time: Early=awarded in 1973-1974; Middle=awarded in 1975-1977; Recent=awarded in 1979-1980

Audience: Primary target audience (as defined by ESAA competition and/or stated in proposal)

Level: Elementary=Primary target audience grades K-5; Intermediate=primary target audience grades 5-9; secondary = primary target audience=grades 9-12 (as stated in proposal)

Format: See Table 6-1

Organization: Public TV includes public television licensees and other public agencies (*producers of Vegetable soup were organized very much like the production unit of a Public TV station).
Independent(S) includes independent producers and community groups for whom series represents 50% or more of their work (i.e., S=small).
Independent(L) includes independent producers and community groups for whom series represents less than 50% of their work (i.e., L=large).

Location: Major City includes all cities with metropolitan areas over 1.5 million population (here includes Los Angeles, New York, Chicago, Boston, San Francisco, Washington, D.C.).

Union: Yes, if station had either talent or craft unions (note: all national series had either both or neither type of union).

characteristics (these characteristic groups are subdivided by time period because of the significant differences in the incidence of various characteristics at different points in time).

Again, the amount of variation among the various categories and across measures is significant. With regard to specific differences, the largest (and most explainable) are between series produced in major cities versus those not and series produced by unionized staffs versus those not. The patterns among organization types may very well reflect random chance--it might be noted that many of the cells under organization type represent only one or two series.

One problem in analyzing variation in unit costs is the extent to which measured unit costs are fixed: If the government predetermines the contract amount and the number of shows it wants for the various competitions, then to some extent this inter-series analysis is not meaningful. However, deviations from contract specifications must all be stochastic (not fully controllable) events. To the extent that they impact on the USOE's investment decisions, it is important for policy to understand the factors causing these differences. Table 7-5 below shows that the incidence of cost overruns, or scope reductions, is highly significant. One or more of these changes occurred in nearly two-thirds of the series completed.* The significance of these patterns and the factors underlying them are discussed in the next section.

Finally, it should be pointed out that the relevant data on individual series are contained in Appendix C. These data also includes information on program and producer characteristics which were discussed in the introduction, but which were not found to show any significant relationship to cost variations.

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*It might be added that scope reductions have been much rarer than cost overruns or scope changes (at the national level), although this appears to be changing over time.

Table 7-5

INCIDENCE OF CHANGES IN OUTPUT BY YEAR AND COMPETITION, 1973-1978*

Year of Award	Percent** of Series Having:			
	Cost Overrun	Scope Reduction	Scope Change	No Change***
		(National Series)		
1973	50%	40%	80%	20%
1974	50	0	50	50
1975	40	0	60	20
1976	100	0	50	0
1977	20	20	40	40
1978	50	67	67	33
		(Regional Series)		
1973	#	#	#	#
1974	20	40	40	40
1975	67	0	0	33
1976	75	50	50	25
1977	60	40	40	20
1978	100	40	60	0

*1979 Awards were excluded because all series are still in production.

**Note that entries for a given year may total to more than 100% because some series had more than one type of output change.

***Series with none of the three output changes.

# = There were no regional awards in 1973.

Key: Cost Overrun = Total Actual Expenditures > Total Budgeted Expenditures
Scope Reduction = Total Actual Minutes < Total Contracted Minutes
Scope Change = Total Actual Original Minutes/Total Actual Repeat Minutes < Total Contracted Original Minutes/Total Contracted Repeat Minutes

Note: For values for individual series, see Appendix C.

7.3 FACTORS AFFECTING THE EFFICIENCY OF ESAA-TV INVESTMENTS

As noted in the introduction to this chapter, the efficiency of ESAA-TV investments has three distinct dimensions. In a purely technical sense, efficiency may be understood as the ratio of outputs to inputs (i.e., unit cost). The previous section pointed out the significant variation in unit cost across the various ESAA-TV series, where "output" was measured simply as the number (quantity) of program minutes.

Two distinct interpretations may be given to these differences. On the one hand, they may be seen as simply reflecting differences in production efficiency among the various series. Some series produced a given amount of output at substantially lower costs than did other series. On the other hand, the more costly series may be viewed as producing higher "quality" outputs (i.e., putting more resources into a given amount of output). The most likely situtation is that observed differences reflect some combination of these competing views. Determining what share of these actual differences is attributable to each may, conceptually, be viewed as translating measures of technical efficiency into measures of allocative efficiency (i.e., going from input/output into measures of costs/benefits). This task requires an independent assessment of the relative value (benefits) of each unit of ESAA-TV programming. As noted earlier, the most appropriate measure of these benefits would seem to be the number of persons who actually view a given series.

This section seeks to determine the relationship between these alternative measures of ESAA-TV investment efficiency. As a first step, it considers the second major fact pointed out by the previous section, that frequently there are significant differences between expected output and actual output. Differences which may significantly affect the technical and the allocative efficiency of the government's investment.

7.3.1 PRODUCTION COSTS AND OUTPUT CHANGES

Differences in budgeted unit costs as well as differences between contracted and actual output are, to a large extent, the result of decisions by series producers. ESAA-TV officials may constrain their options, but producers certainly have a primary role here. The ultimate policy issue to which these decisions relate is whether the greater costs for a given amount of programming are offset by comparably greater viewership. In seeking to identify what relationship, if any, existed between specific producer decisions and the efficiency of ESAA-TV investments, we focused on two dimensions of this issue:

- Possible relationships between the intra-series distribution of expenditures and unit costs, and
- Possible relationships between these distributions, as well as non-fiscal program and producer characteristics, and the incidence of cost overruns and output changes.

The various series differed considerably in the share of their respective proposed budgets (and actual expenditures) which were allocated to different categories of expense. Thus, it seemed reasonable to consider whether there was any systematic pattern in these differences with respect to the magnitude of unit cost (and, in turn, to the incidence of cost overruns or output changes). This inquiry into the relationship between budget allocations (or expenditure distributions) and unit costs took the form of assessing whether relatively higher expenditures (budgeted or actual) for a given type of input* were systematically associated (correlated) with higher total unit costs. This analysis was done both for all series combined and separately for each type of seris.** As a reference point, Table 7-6 presents the median distribution of expenditures by type of expenditure for the national and regional ESAA-TV series, respectively.***

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*Amounts in each budget category (or reported expenditures in each of these categories) were expressed as a percent of the total budget (or total actual expenditures).

**The relatively few number of cases in many of the classes made this analysis difficult, it also meant that only very significant relationships were likely to be identified.

***That is, for each of the budget categories listed in Table 7-6, half of the national series and half of the regional series, respectively spent less than the proportion listed and half spent more.

Table 7-6

COMPOSITE DISTRIBUTION OF ESAA-TV EXPENDITURES BY BUDGET CATEGORY, 1973-1978*

Budget Category	Median Percent of Total Funds	
	National Series	Regional Series
Production		
Personnel	39	46
Content (writers, subcontracted film and animation, music and scripts)	21	17
Facilities, equipment, and film stock	13	12
Travel	4	4
Overhead	10	9
Post-production	5	6
Supplementary (Advisory panel, evaluation, and promotion	8	3

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*1979 series are excluded because they were still in production.

Note: For definitions and data sources, see Appendix C.

The combined analysis produced one statistically significant result. Higher unit costs are associated with a relatively higher share of the budget (or expenditures) allocated to personnel (i.e., for salaries and fringe for production crew, talent, and production general and administrative staff). Specifically, national series where personnel costs were around 50 percent of total (e.g., AS*WE*SEE*IT) or regional series around 60 percent (e.g., PACIFIC BRIDGES) had total unit costs about 10 percent above average while national series where personnel costs accounted for only 25-30 percent (e.g. SONRISAS) or regional series with personnel costs about one-third of total (e.g., LA BONNE AVENTURE) had total unit costs about 10 percent below average. This relationship implies some degree of complementarity among inputs, but with personnel as the more independent factor. Analyzing the different types of series separately produced no statistically significant results; even the effect of personnel, described above, was washed out. This result is consistent with the hypothesis that all systematic variation in unit costs are associated with program or producer non-fiscal characteristics.

It should be kept in mind in interpreting these findings that there are several factors which might complicate any analysis of intra-series expenditure allocations. One type noted earlier are the constraints imposed by the federal government. Closely related is the possibility that expenditures will be reported so as to conform to the approved budget. Similarly, it can be inferred from a review of the interviews by project staff with the financial officers for the various series that there are real differences in accounting practices among series, although mostly with respect to smaller budget categories. Of perhaps greater importance is the variation among series in both the recognition of, and the treatment of, in-kind contributions. The detailed audit necessary to sort out these differences is well beyond the scope of this study, it should be added, however, that more uniform accounting practices would greatly simplify such an audit.

One fact which our analysis of intra-series budget and expenditure allocation did make clear was the large number of factors which affect the fiscal characteristics of any given series. In recognition of this complexity, our analysis of the relationship between producer decisions and the incidence of cost overruns and output modifications took a somewhat different form from the correlation approach used above. A priori, one can identify a number of reasons why some program or producer characteristics might be related to the incidence of cost-overruns, scope reductions, or scope changes. Similar hypotheses could also be offered regarding the effect of various budget allocations. In general, all of these "explanations" are likely to reflect either:

- the experience, or management skill, of the producer to anticipate and plan for problems in production (problems typically associated with the different types of production),
- the extent to which the producer can avoid extra costs as the result of these problems (e.g., not having to pay

staff during delay periods, or being able to use them in other ways or on other projects), or can absorb such costs (either in-kind or through surpluses built into the series budget); or

- the opportunities actually available to a producer (e.g., to obtain other funds or to substitute repeat minutes).

To simultaneously account for all of these factors, our analysis of output changes employed multiple regression techniques to identify the effect that various factors had on the probability that each type of change might occur.* This analysis found, again, that with the exception of personnel, sub-categories of series' budgets or actual expenditures (expressed both as percents of total and as above/below average) were not significant. Personnel, on the other hand, was significant in two separate ways. First, while not related to the probability of a scope change or reduction occuring, the share of the series budget allocated to personnel did have an effect on the likelihood of a cost overrun; specifically, a one percent increase in personnel's share increased the probability of a cost overrun occurring by 0.5 percent. Moreover, while the share of actual expenditures allocated to personnel by itself was much less important, each one percent increase in the share (i.e., excess of actual share over budgeted share) increased the probability of an overrun occurring by 11 percent. That is, where cost overruns occur, they seem to be almost totally due to higher personnel costs, with other types of expenditures remaining close to their budgeted amounts. The REBOP series are typical of this pattern among national series; and BEAN SPROUTS and FOREST SPIRITS are typical regional series.

The relationship between the three measures of output change and the various non-budget program and producer characteristics are summarized in

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[*] Specifically, each program characteristic was converted to a dummy variable (or left continuous where appropriate) and then a simple regression model was developed, regressing these program, producer, and budget characteristics on a dummy variable indicating the presence or absence of each type of change. Regressors were entered both as a complete set and in stepwise fashion. This methodology permits one to see the effect (or association) with each factor while "controlling" for the effect of all others.

Tables 7-7 (a), (b), and (c) below. The tables show whether a given characteristic is associated with a relatively higher or lower probability that the given type of output change occurred. (The details of these relationships, including the magnitudes of the various effects and an explanation of the interpretations discussed here, are contained in Appendix D.) Three points stand out in these tables:

- Cost overruns appear to be a substitute for scope reductions or scope changes. This relationship holds for all characteristics except producer type. Here, public television stations appear less likely to have any of the three types of change. (This pattern may be of significance in the light of the fact that private producers have won relatively more of the recent competitions, while public television licensees have won fewer than they did in earlier years.)
- The absence of any consistently better pattern for "time" on any of the change measures implies that whatever changes USOE may have made in selection of monitoring procedures have had no effect on the likelihood of an output change.
- Although a similar number of factors appears to be systematically related to cost overruns, scope reductions, and scope changes, overall (adjusting for degrees of freedom), these factors explain 85 percent of the occurrence of cost overruns, 52 percent of the occurrence of scope reductions, and 65 percent of the occurrence of scope reductions (one factor not accounted for by this model is the government's discretion in permitting the second and third types of changes).

7.3.2 VIEWERSHIP AND EFFICIENCY

While occurrences of output changes are most directly related to the technical efficiency of ESAA-TV investments, their policy significance may be greater with regard to the allocative efficiency of those investments. As noted earlier, one measure of allocative efficiency (i.e., the benefits generated by a given resource expenditure) is the number of people who actually see a given series (or parts of that series). This viewership may be quantified

Table 7-7 (a)

EFFECTS[**] OF PROGRAM AND PRODUCER CHARACTERISTICS ON THE PROBABILITY OF A COST OVERRUN OCCURRING IN ESAA-TV SERIES, 1973-1978

Type of Characteristic	Characteristics Associated with Higher Probability of Cost Overrun Occurring	Characteristics Associated with Lower Probability of Cost Overrun Occurring
Program Characteristics		
Competition (National or Regional)	*	*
Audience Grade Level	Intermediate Secondary	Elementary
Audience Ethnicity	Asian	Hispanic
Program Format	*	Dramatic
Program Content	*	*
Year of Award	*	*
Producer Characteristics		
Type of Organization	Large Independent Producer	Public TV Licensee Small Independent Producer
Location	*	*
Unionization of Staff	*	*

[**] Effects determined by using multiple regression analysis to "explain" the occurrence of a cost overrun (or scope reduction or scope change). Specific characteristics listed are those which had positive or negative coefficients which were statistically significant at the 0.1 level.

Key: "*" indicates that no specific value of the characteristic was associated with a higher (or lower) probability of a cost overrun occurring (e.g., there was no specific program format, or particular year of award, associated with a significantly higher incidence of cost overruns).

Note: For definitions and sources of data, see Appendix C.

Table 7-7 (b)

EFFECTS** OF PROGRAM AND PRODUCER CHARACTERISTICS ON THE PROBABILITY OF A SCOPE REDUCTION OCCURRING IN ESAA-TV SERIES, 1973-1978

Type of Characteristic	Characteristics Associated with Higher Probability of Scope Reduction Occurring	Characteristics Associated with Lower Probability of Scope Reduction Occurring
Program Characteristics		
Competition (National or Regional)	*	*
Audience Grade Level	Elementary	Intermediate Secondary
Audience Ethnicity	*	*
Program Format	Dramatic	Magazine
Program Content	*	*
Year of Award	1975-1977	1978-1979
Producer Characteristics		
Type of Organization	*	Public TV Licensee
Location	*	*
Unionization of Staff	Union	Non-union

** Effects determined by using multiple regression analysis to "explain" the occurrence of a cost overrun (or scope reduction or scope change). Specific characteristics listed are those which had positive or negative coefficients which were statistically significant at the 0.1 level.

Key: "*" indicates that no specific value of the characteristic was associated with a higher (or lower) probability of a cost overrun occurring (e.g., there was no specific program format, or particular year of award, associated with a significantly higher incidence of cost overruns).

Note: For definitions and sources of data, see Appendix C.

Table 7-7 (c)

EFFECTS** OF PROGRAM AND PRODUCER CHARACTERISTICS ON THE PROBABILITY OF A SCOPE CHANGE OCCURRING IN ESAA-TV SERIES, 1973-1978

Type of Characteristic	Characteristics Associated with Higher Probability of Scope Change Occurring	Characteristics Associated with Lower Probability of Scope Change Occurring
Program Characteristics		
Competition (National or Regional)	National	Regional
Audience Grade Level	*	*
Audience Ethnicity	Hispanic	Asian
Program Format	Dramatic	Magazine
Program Content	*	*
Year of Award	1975-1977	1978-1979
Producer Characteristics		
Type of Organization	*	Public TV Licensee
Location	*	*
Unionization of Staff	*	*

** Effects determined by using multiple regression analysis to "explain" the occurrence of a cost overrun (or scope reduction or scope change). Specific characteristics listed are those which had positive or negative coefficients which were statistically significant at the 0.1 level.

Key: "*" indicates that no specific value of the characteristic was associated with a higher (or lower) probability of a cost overrun occurring (e.g., there was no specific program format, or particular year of award, associated with a significantly higher incidence of cost overruns).

Note: For definitions and sources of data, see Appendix C.

in terms of total viewer-minutes for each series.* The corresponding measure of efficiency then becomes "total viewer-minutes per dollar." Given that viewership relates to shows actually produced, the appropriate corresponding measure of unit cost (technical efficiency) is "dollars per total actual minutes." In both cases, the amount of the ESAA-TV award seems the dollar measure most relevant for federal policy. However, to make the value of awards made at different points in time comparable, it is necessary to adjust earlier awards to account for inflation.

Viewership Data on broadcast carriage and estimated viewership were available only for those series awarded between 1973 and 1977.** During this period there were 18 national awards and 18 regional awards. Table 7-8 arrays these two groups' awards by unit cost of production and viewership per dollar of award. The table clearly shows that for both groups, there is a significant relationship between unit cost of production and viewership. Indeed, in most cases, the high cost series have sufficiently more viewers than lower cost series to make them actually appear inexpensive on a dollars per viewer-minute basis.***

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*The issue of carriage and viewership is discussed more fully in the previous chapter. In addition, the specific measures used here are discussed in Appendix E.

**The most detailed data relate to the frequency of broadcasts of ESAA-TV shows by both commercial and public stations. Given the relationship between carriage and viewership described in the previous chapter, the analysis here uses carriage data as equivalent to viewership data.

***Note that the viewership measure here does not measure simply viewership, but rather viewership relative to cost. Thus, for example, while AS*WE*SEE*IT I has been one of the most watched series, its costs of production were so high that the series still appears "expensive" in terms of viewers per dollar.

To provide some perspective on the patterns here, it might be noted that if all series generated an equal number of viewers per dollar expended, the series would all be in one of the three cells of the middle row. Alternatively, if all series had the same number of total viewers, regardless of cost, the series would be distributed along the diagonal (i.e., the lower left cell, the middle cell and the upper right cell).

Table 7-8

RELATIONSHIP BETWEEN COSTS OF PRODUCTION AND VIEWERSHIP FOR ESAA-TV AWARDS, 1973-1977*

ESAA-TV Cost** per Minute Produced
(NATIONAL SERIES)

Estimated Viewers per Dollar of ESAA-TV Award**	LOW	AVG	HIGH
LOW	SONRISAS GETTIN' OVER CARRASCOLENDAS-II	AS*WE*SEE*IT-II WATCH YOUR MOUTH	REBOP-II
AVG	CARRASCOLENDAS-I VILLE ALEGRE-III	INFINITY FACTORY-II VEGETABLE SOUP-I VILLE ALEGRE-I	AS*WE*SEE*IT-I
HIGH	CARRASCOLENDAS-III	VILLE ALEGRE-II	INFINITY FACTORY I REBOP-I VEGETABLE SOUP-I VILLE ALEGRE-IV

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ESAA-TV Cost** per Minute Produced
(REGIONAL SERIES)

Estimated Viewers per Dollar of ESAA-TV Award**	LOW	AVG	HIGH
LOW	FRANCO FILE LA BONNE AVENTURE LA ESQUINA MUNDO REAL III	MUNDO REAL IV PEOPLE OF THE FIRST LIGHT	
AVG	REAL PEOPLE	FOREST SPIRITS QUE PASA USA-III	PACIFIC BRIDGES SOUTH BY N.WEST-I QUE PASA USA-IV
HIGH	QUE PASA USA-I	MUNDO REAL-I MUNDO REAL-II	PEARLS QUE PASA USA-II SOUTH BY N.WEST-II

*Year of award; viewership estimates based on data for 1977-1980.

**ESAA awards are valued in constant (1977) dollars.

In attempting to identify whether any producer or program characteristics are associated with the patterns in Table 7-8, it is useful to re-use this cost per minute/cost per viewer framework. To simplify the presentation, however, we collapsed Table 7-8 to a 2x2 array, grouping series by whether they were above or below the median on each dimension. With two series serving as the median reference, the resulting tables each then add eight series in any row or column (thus, for example if there were no relationship between cost per minute produced and viewers per dollar of award for a given factor, there would be four series in each cell of the table). Table 7-9 shows the distribution of series produced by unionized staffs (note that through 1977 there were no regional series with unionized staffs). One-half of these national series were unionized productions so that, for example, if no relationship existed between unionization and either dimension of the table, there would be two series in each cell (i.e., one-half the total for each cell). Two points stand out in this table: (1) unionized staffs are associated with higher cost productions; but (2) union and non-union productions are indistinguishable from a viewership perspective--that is, if cost per viewer minute is taken as the final outcome of ESAA-TV investments, whether or not a series is unionized has not affected the overall effectiveness of that investment.*

Table 7-9

UNIONIZATION OF PRODUCTION STAFF OF NATIONAL ESAA-TV SERIES, DISTRIBUTED BY PRODUCTION COSTS AND VIEWERSHIP, 1973-1979

Estimated Viewers Per Dollar of ESAA-TV Award	ESAA-TV Cost per Minute Produced	
	Below Average	Above Average
Below Average	2	2
Above Average	0	4

Note: Table entries are the number of series which fall into each cell. For identification of the union status of individual series, see Table 7-3 (a).

Among program characteristics, perhaps the most interesting patterns are those related to the age of the target audience. If those audiences are divided into two groups, young (ages 5-10) and old (ages 11-17), somewhat different patterns emerge for national and regional series respectively (Table 7-10). Specifically, series targeted to younger audiences tend to have lower unit costs of production, for both national and regional series. However, while for regional series this pattern corresponds to significantly lower viewership rates, for the national series it corresponds to significantly higher viewership rates. Clearly the greater success, among the national series, of programs targeted to younger audiences may be due to a number of factors (some of which may be unrelated to the age of the target audience). However, the relationship is certainly of interest in light of the fact, noted earlier, that in recent years an increasing share of the awards are going to series targeted to older audiences.

Table 7-10

ESAA-TV TARGETED TO YOUNGER AUDIENCES, DISTRIBUTED BY PRODUCTION COSTS AND VIEWERSHIP, 1973-1979

ESAA-TV Cost per Minute Produced

(NATIONAL SERIES)

		Below Average	Above Average
Estimated Viewers Per Dollar of ESAA-TV Award	Below Average	1	1
	Above Average	4	2

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ESAA-TV Cost per Minute Produced

(REGIONAL SERIES)

		Below Average	Above Average
Estimated Viewers Per Dollar of ESAA-TV Award	Below Average	2	2
	Above Average	0	4

This same two-dimensional array may also be used to consider whether the various types of differences between contracted and actual output have an impact on the allocative efficiency of ESAA-TV investments, or on its relationship to technical efficiency. Tables 7-11 (a), (b), and (c) show the occurrences of cost overruns, scope reductions, and scope of changes for the national series awarded before 1978, with those series arrayed by above/below average production costs and viewership rates. For the national series, two patterns seem to emerge: (1) in general, high cost (of production) series are more likely to have a change of some type; and (2) series with relatively high viewership are more likely to have reduced scope, while series with relatively low viewership are more likely to have overrun their budgets. The same pattern, with respect to production costs, holds true for the regional series as well (Table 7-12). However, the pattern for regional series with respect to viewership is completely reversed and even more pronounced. In the absence of any _a priori_ theory to explain them, these mixed results suggest that the occurrence of overruns and modifications of scope have little effect on the relative success of any given series. Moreover, while they clearly raise the overall unit cost of ESAA-TV investments, it is unclear whether they generate a corresponding increase in the overall benefits (viewership) of those investments.

7.4 POLICY IMPLICATIONS

The two preceding sections have identified a number of patterns related to the allocation of resources under the ESAA-TV Program. Drawing policy implications or recommendations from those findings depends upon three types of consideration. The first is the ability to provide a theory which explains the relationships. This is particularly important since, in most cases, there is no real control here (in an experimental sense)--most series are unique undertakings. Moreover, as noted in the beginning, the analysis here abstracts from the likely limitations on the investment choices open to the government.*

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*Such limitations may be a result both of policy (e.g., fixed allocations to national versus regional programming) and of available supply (e.g., only certain individuals respond to the government competition.

Table 7-11

OCCURRENCES OF COST OVERRUNS, SCOPE REDUCTIONS, AND SCOPE CHANGES FOR NATIONAL ESAA-TV SERIES, DISTRIBUTED BY PRODUCTION COSTS AND VIEWERSHIP, 1973-1977

ESAA-TV Cost per Minute Produced

(a) COST OVERRUNS

		Below Average	Above Average
Estimated Viewers Per Dollar of ESAA-TV Award	Below Average	1	1
	Above Average	1	2

- -

ESAA-TV Cost per Minute Produced

(b) SCOPE REDUCTIONS

		Below Average	Above Average
Estimated Viewers Per Dollar of ESAA-TV Award	Below Average	1	0
	Above Average	0	0

- -

ESAA-TV Cost per Minute Produced

(c) SCOPE CHANGES

		Below Average	Above Average
Estimated Viewer Per Dollar of ESAA-TV Award	Below Average	1	2
	Above Average	2	1

Note: Table entries are numbers of series in each cell having a given type of output change. For identification of output changes for individual series, see Appendix C.

Table 7-12

OCCURRENCES OF COST OVERRUNS, SCOPE REDUCTIONS, AND SCOPE CHANGES FOR REGIONAL ESAA-TV SERIES, DISTRIBUTED BY PRODUCTION COSTS AND VIEWERSHIP, 1973-1977

ESAA-TV Cost per Minute Produced

(a) COST OVERRUNS

Estimated Viewers per Dollar of ESAA-TV Award	Below Average	Above Average
Below Average	1	1
Above Average	2	3

- -

(b) SCOPE REDUCTIONS

Estimated Viewers per Dollar of ESAA-TV Award	Below Average	Above Average
Below Average	1	0
Above Average	1	2

- -

(c) SCOPE CHANGES

Estimated Viewers per Dollar of ESAA-TV Award	Below Average	Above Average
Below Average	2	1
Above Average	2	0

Note: Table entries are number of series in each cell having a given type of output change. For identification of output changes for individual series, see Appendix C.

The second type of consideration is the extent to which the various factors are actually objects of policy. This matters for two reasons. First, factors which are direct objects of policy may more easily serve as means for changing policy, if change is desired. Given our focus here on the extent to which program objectives are being met by current procedures and allocation decisions, such knowledge would be useful both to help clarify how actual trade-offs among various policy objectives may differ from the anticipated trade-offs implied by award decisions, and to make clear what constraints exist on policy options.

The third consideration is the need to understand the limitations of the data themselves, and that frequently the data are consistent with more than one explanation. This need refers to more than simply concerns about data quality, it also involves recognizing that problems may be of very different types, or have multiple dimensions. For example, the high likelihood that a series with a magazine format will ultimately necessitate a scope reduction may involve informational problems that a better accounting system could rectify, or it may be inherent in the nature of the format, or (like many of the other factors) it may be partly a function of the competitive nature of the awards process. (Certainly the past leniency in granting scope reductions must produce some expectations on the part of the producer.) It might be added that, in a sense, these are "data quality" problems.*

Within the above context, three observations seem relevant to future policy. The first is that questions about program quality (which, from a financial perspective, revolve around the measurement of unit cost) are largely unrelated to the patterns of output change identified. Hence, the view that leniency in output change is synonymous with a concern for artistic quality, is not supported by the data. Moreover, the changes made by USOE in award priorities and procedures have had no effect on the incidence of output change.

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*Some may be inclined to argue (consistent with the view that all series are unique) that all outcome changes can be explained by series-specific factors. Such views are not ruled out by the analysis here, in fact, one way to interpret our results is that these series-specific factors are more likely to occur in certain types of series.

These facts, together with our inability to relate the incidence of output change to specific budget categories (despite a priori theoretical reasons for expecting such relationships) suggests that problems associated with output change are largely managerial. That is, if ESAA-TV Program officials are concerned about these output changes, then more attention should be given to managerial concerns, including the weight given these concerns in the awards process and the emphasis given such concerns in the contract monitoring process. This task would be simplified by a requirement for more detailed standardized accounting procedures (including specific instructions regarding the identification of various types of personnel). These procedures should also be incorporated into the proposal process. It would also be helpful at the proposal stage, particularly for groups without large management staffs, to have a "composite budget" showing all of the different types of costs previous series had incurred. (This step should help to reduce the amount of unanticipated in-kind contributions which are made.) The type of analysis done here, which can easily be updated, can indicate which types of proposals, or awarded contracts, merit particular scrutiny. By focusing the attention of Program administrators on the high probability series, the additional costs of such monitoring efforts can be minimized.

This view, that the problems identified here are largely managerial, is also supported by evidence from our interviews with the financial officers of each of the series. Analysis of those interviews suggests the following four patterns:

- productions involving output changes were more likely to have had "involuntary" in-kind contributions,
- productions involving output changes were less likely to have had a separate budget for preparing their proposal to USOE (suggesting that certain types of costs were not always well-accounted for,
- financial officers from productions involving output changes were more likely to respond "I don't know" to questions such as "what was the source of any non-ESAA-TV funding?" or "What has been the primary cause for the project overrunning its budget?"; and

- expenditure data tended to be less detailed and less readily available for series involving output changes.*

As noted earlier, the patterns identified are largely consistent with the hypothesis that a series' fiscal performance is related to the options available to it. That is, for example, organizations with alternative sources of funds are more likely to incur cost overruns than to ask for scope reductions. Similarly, the above-average performance of public television stations may reflect strong management, or it may reflect the flexibility of these producers in scheduling staff to minimize personnel cost overruns. This fact is important because it suggests a behavioral element to the "problems" of output change.

That is, if ESAA-TV officials wish to alter the actual distribution of program funds, or wish to seek a greater actual quantity of output for a given expenditure (changes which one might expect to be preferred since current actual output clearly differs both in amount and distribution from contracted output), they must take into account that the effects of policy changes may be partially offset by induced changes in producer behavior. In this context, it is important to better understand the differences, both with respect to unit costs and to the likelihood of an output change among producers grouped by primary target audience. Moreover, given the apparent substitutability of cost overruns and scope reductions or changes, it is equally important for ESAA-TV officials to review their policies regarding contract add-ons as an alternative to simply permitting scope reductions or changes. Frequently, the additional dollars necessary to secure all of the program minutes contracted for are extremely small in comparison to the costs of making a totally new award for an equal amount of programming. The major drawback to such an option is the incentive it would create to encourage cost overruns. While such an incentive might be substantially reduced if such add-ons were made

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*It should be noted here that these factors were not included in the formal analysis described in the previous section, because their largely subjective nature made it essentially impossible to statistically validate the patterns identified. This does not mean, however, that the above statements are invalid.

In sum, considerable variation does exist across ESAA-TV series, both with respect to unit cost and with respect to the allocative efficiency of the output. Moreover, this variation can be largely, but not completely, explained. And the implications of those explanations relate largely to managerial factors. In a sense, we are left with two distinct "data" problems. The first involves the need for better information systems (e.g. accounting methods) in many of the series. The second is a need for further analysis (beyond this current project) which utilizes the additional data to better explain some of the observed patterns.

7.5 SUMMARY

The purpose of this chapter was to identify characteristics of the government's "investment" in ESAA-TV series which relate to its "efficiency" or "equity." This process involved three research tasks:

- The identification of patterns and trends, both explicit and implicit, in USOE's "investment" decisions,
- Relating these, together with patterns inn the intra-series allocation of resources, to alternative measures of "efficiency", and
- Assessing the policy implications of these various relationships.

The chapter utilized data from previous chapters on characteristics of the individual series and on broadcast carriage of those series awarded between 1973 and 1977, as well as data on proposed and actual expenditures (by expense category) drawn from series proposals, expense reports, our own interviews, and other related documents. These data were analyzed in a variety of ways, including correlation and cross-tabulation analysis, multiple regression analysis, and visual inspection of tables reporting simple frequency distributions for various types of series. The principal findings of these analyses include the following:

- Both in absolute numbers and relative to the size of the target population, ESAA-TV series have been concentrated on Hispanic audiences, a pattern which has persisted over time. The most significant change in the characteristics of the target audiences of those winning ESAA-TV awards is an increased concentration on secondary school audiences.

- The unit cost (total expense per minute produced) has varied considerably across ESAA-TV series, ranging from as little as $800 per minute to as much as $4,000 per minute. Cost per minute, in real terms, remained relatively constant between 1973 and 1977, but has increased significantly in the last two years. Other factors associated with above-average unit costs include series which are national, series which have a dramatic format, and series which are produced in major cities by unionized staff.

- A significant portion of the ESAA-TV series have incurred cost overruns or scope modifications. In general, series produced by public television licensees were less likely to have incurred either of these changes. Where such changes did occur, cost overruns appear to be a substitute for scope reductions, with the choice at least partially dependent upon the availability of other funding.

- While a number of series and producer characteristics seem to have some relationship to the likelihood of an output change, a significant part of this "problem" appears to be a management one. Series with poor accounting systems and those without professional fiscal administrators were much more likely to require some change.

- With respect to intra-series budget and expense allocations, there appeared to be considerable variation but few systematic patterns, this funding gives some support to the view that each series is essentially unique. However, together with the previous funding, it also strongly suggests that ESAA-TV officials might significantly improve their control over the expenditure of ESAA-TV funds by requiring uniform accounting and more frequent reporting of expenses.

- When viewership (measured by broadcast carriage) is taken into account, the relative "costliness" of series changes significantly. In particular, for both national and regional series, shows which had above-average production costs typically had sufficiently greater viewership to make them below average in terms of "cost per viewer-minute." Also, while unionized productions had significantly higher unit production costs, in terms of cost per viewer-minute, they were indistinguishable from non-union productions.

CHAPTER EIGHT

PROMOTION AND DISTRIBUTION

The ESAA-TV legislation specified that the ESAA-TV series be made reasonably available "free of charge" to broadcasters and school systems that desired to use them, and that no profit can be made from the distribution or broadcast of the ESAA-TV series. In this respect, the legislation was faulty because no money was set aside for duplicating tapes or for making them available to potential broadcasters and other users. These restrictions on profit making and the prescription that the series must be made available free of charge were in general conflict with the practices of the television production and broadcast industries, and with the additional mandate and intent of the legislation that the series be made widely available.

These legislative gaps have had a serious negative impact on the accomplishment of the overall legislative mission. Specific implications will be discussed in detail in later sections. What ultimately became a more serious problem, and one which continues to plague the program, is the lack of any mention of funding for promotion of the series.

Once a critical number of series had been produced and were ready for broadcast, USOE officials recognized a need to take more aggressive action in distribution and promotion activities in order to ensure that the series had a reasonable chance of being made available to their intended target audiences. When the first series were available, there was no money specifically allocated to promotion of the series to broadcasters or to viewers.

Under the original regulations, promotion was entirely the responsibility of the producing organizations. However, in designing the regulations and procurement process, producers were not allowed to allocate more than nominal funds to promotion; that is, from one to ten percent of their budgets at most. Given the production scope demands and other costly requirements such as large advisory boards and regular meetings, training, etc., producers of regional series planned minimal promotion budgets, of about one percent of the total budget, and the producers of national serires who had promotion budgets of about one percent of the total budget, and the producers of national series who had promotion budgets of, for example, one or two percent of a $1-3 million contract were often forced to reallocate even these minimal amounts to cover other budget deficits. Until FY 1980, the only consideration given to promotion was the requirement that producers deliver three one-minute promotional spots, with a 30-second liftout of each to be delivered as: a composite of all six spots on a two-inch high band color, master video tape; and four composite tapes of all six spots. At their own initiative, producers did reserve small amounts of money from their budgets to produce some press kits and, in a few instances, the producing organizations provided minimal amounts of money to produce a small number of announcements (e.g., a few hundred to a thousand dollars). Most producers expressed extreme criticism of the ESAA-TV Program's lack of recognition of the necessity for promotion, or even for them to develop the prototypical promotional materials. Virtually all producers attempted to obtain additional support for promotion from their organizations (if they were large enough) and from outside funding sources. This was particularly true for series funded through 1977 (when the commercial broadcast promotional campaign was instituted).

Series located in organizations such as educational materials development, and production companies such as Children's Television International, Visual Communications Inc., and the Massachusetts State Education Department plan to devote corporate or organizational resources to promoting their series in addition to the promotion now done by TvAC. Under their organization charters, these expenses are allowable because development and promotion of ITV materials is their primary business. Other organizations such as Educational Development Corporation were unable to support the project beyond assistance with meeting specified contract deliverables because the overruns that had occurred during production depleted their additional resources.

Some public television stations provided with minimal funds for promotion to their ESAA-TV series (e.g., about $5,000-7,000 solicited by the stations' promotion and development departments). A few other producers were extremely successful in acquiring funds from corporations and agencies on their own initiative. For example, General Mills donated $200,000 to REBOP II, and the producers of FROM JUMPSTREET have raised about $9,000 through the efforts of their station (WETA) promotion department. BC/TV, the producer of VILLE ALEGRE, was able to raise substantial amounts of corporate and foundation support and allocated at least $15,000 one year for promotion of the series. AS*WE*SEE*IT I and INFINITY FACTORY I were the only series actually awarded significant amounts of money by USOE specifically for promotion from the ESAA-TV Program. WTTW in Chicago received $50,000 ($25,000 for each series) to promote the two series.

With the few exceptions mentioned above, none of the ESAA-TV series were able to obtain additional money for promotion, and according to current commercial industry standards, none of the ESAA-TV producers were able to obtain adequate funding for promotion. Most producers of the national series felt that a minimum of 20 to 30 percent of the total project budget would have to be allocated to promotion in order for the series to gain adequate carriage and viewership just on a series first run. These promotion funds would permit the production of promotional materials to be developed for broadcasters and viewers, and allow the paid space advertising in print media, such as magazines, newspapers, and trade journals. Obviously, the funding of promotion of individual series at these levels is prohibitively expensive.

The ESAA-TV Program operates on a budget which is fixed by Congress. As Dr. Dave Berkman, the former ESAA-TV Program manager, has pointed out, expensive promotion efforts for individual series are not cost-effective except when coordinated with a national network feed, which with one exception (NBC's feed of VEGETABLE SOUP) means a PBS feed. As Dr. Berkman further pointed out, national promotion of PBS-fed programming must deal with problems stemming from the fact that PBS member stations exercise greater scheduling flexibility than commercial network affiliates. Large numbers of these stations sometimes refuse to carry network feeds, or choose to broadcast them at other than feed times. Further, as Dr. Berkman pointed out, high impact audience promotion campaigns with sufficient ad space purchases in major newspapers and TV Guide cost hundreds of thousands of dollars, and one is still faced with the question of how to sustain the effort through the network run, and subsequently how to promote post-network station carriage.

In the early years of the Program's operation, promotion was almost entirely the responsibility of the producing organizations, and at that time almost the only broadcast channels available were the Public Broadcasting Service and the public regional networks. Some producers did, however, promote their own series to individual television stations as well. In the 1980 procurements, program administrators, recognizing the increasing need to support the nationally coordinated promotional efforts, included the production of public awareness materials as part of the ESAA-TV production contract deliverables. For all series, contractors are now required to prepare and render a public awareness program not to exceed 10% of the total level of effort for the contract. The programs are to include, but not be limited to:

- promotional posters for libraries, schools, or other appropriate public places.
- promotional print material suitable for newspapers and magazines, including school publications.
- press kits for television stations and other professional groups.
- a fact sheet describing the series' objectives and content.

Considering the size of USOE's investment in the production of the series, these early fragmented attempts to get the series broadcast were not sufficient. In addition, it has been well documented by PBS carriage reports, and individual station's reports to the Corporation for Public Broadcasting, that carriage of the series was low and that they were broadcast at other than optimal times for attracting the desired target audiences. Most series carried on PBS and public stations were below minimal standards in ratings and those series attracting enough viewers to be counted in ratings obtained at most a three or four percent share of the market.

Because of these dismal carriage and viewership data, ESAA-TV Program officials decided that it was necessary to undertake a federal initiative in the promotion and distribution of the ESAA-TV series. After a period of internal debate and consideration of the legal issues surrounding government assumption of major responsibilities for distribution, the ESAA-TV regulations regarding distribution were modified in 1977, allowing the Assistant Secretary to assume responsibility for making the arrangements to have the series distributed if such action was deemed appropriate (Federal Register, Vol. 42, No. 127, Friday, July 1, 1977). The rationale for this change in the rules was that the USOE efforts in distribution involved attempts to coordinate distribution of programs produced by more than one producer. Because funding ceases when production is completed, producers might not be financially able to continue their distribution efforts and the USOE would have to assume this responsibility. It was further argued that joint efforts by the USOE and the producers would result in wider distribution and airing than if just one party concerned itself with such efforts, and that such joint efforts would further the legislative mandate which encouraged maximum distribution of ESAA-TV programming.

This change in the regulations made possible the funding and development of a number of promotion and distribution activities designed to obtain wider carriage of ESAA-TV series, and to promote viewership. These activities are discussed below.

8.1 COMMERCIAL CARRIAGE PROMOTION

During the early years of the program, it was assumed (as we discussed above) that the ESAA-TV programs would be carried by public broadcasting stations. For this reason and because of the legislative prohibition against commercial sponsorship of the ESAA-TV series, no serious consideration had been given to obtaining commercial carriage of the ESAA-TV series, although a few individual producers through their own efforts had promoted their own series. One producer was able to get her series (VEGETABLE SOUP I) carried by the National Broadcasting Company (NBC), and another was able to obtain some commercial carriage of his series (SOUTH BY NORTHWEST) by individual broadcasters. Encouraged by this success, the ESAA-TV Program administrators funded a pilot project to promote the carriage of ESAA-TV programs by commercial stations.

8.1.1 THE TELEVISION FOR ALL CHILDREN PROMOTION CAMPAIGN (TvAC)

In 1977, during the fifth year of the ESAA-TV Program, a contract was let for the promotion of commercial station carriage of the ESAA-TV series.

Among the major tasks called for in this contract were (1) visits to each of the 260-plus stations in the 60 largest Arbitron television markets (Areas of Dominant Influence, or ADIs); (2) intensive phone and mail contact with the 500 additional commercial stations in ADIs ranked 61-200; (3) preparation of promotional print and videotape materials; (4) preparation and placement of trade journal advertising; and (5) presentations and displays at state, regional, and national broadcaster trade association meetings.

Because the funding for this contract came from an appropriation which limits spending to public agencies (e.g., state universities, and state and local education agencies), the range of possible competitors was extremely limited and, in fact, only two organizations--Washington State University (WSU) in Pullman, Washington, and Great Plains National Instructional Television Library, which qualifies as a public agency because it is wholly owned by the University of Nebraska--expressed interest in bidding. Washington State University's public station, KWSU-TV, had produced the ESAA-TV series SOUTH BY NORTHWEST, and had some limited success in promoting that series to public and commercial TV outlets.

The contract was awarded to WSU in Pullman. Because of its distance from most of the activity and talent in the field of promotion, at USOE's request, the project was moved from Pullman to Hollywood, and a subcontract was let to ICPR, a Los Angeles public relations firm, to produce promotional materials. They reasoned that transferring the headquarters to Los Angeles would provide the project with immediate access to various top professional personnel and resources, as these might be required, and that the Hollywood area offered adequate office space at relatively low rental cost.

In July 1977, Washington State University signed a subcontract with ICPR to provide certain services to TvAC. ICPR represents numerous nationally known individual television personalities and major production companies.

The subcontract with ICPR was viewed as appropriate and essential to the success of the project, because although the promotion campaign was a government contract, it was for promotion in the private sector; that is, promoting privately produced shows to commercial television stations. ICPR has provided ongoing consultation to TvAC since July 1977 (and subsequently to the viewership promotion campaign). ICPR provided the following kinds of services to the promotion campaign:

- assistance in choosing the project name, theme, slogan, and logo concept.
- designing a master brochure dealing with all of the ESAA series available and copy for the brochure describing all of the series and incorporating photographs from individual series and general information about all the series.
- providing copy for the individual series brochures.
- providing script material for the composite promotional tape which was designed to be shown to individual station managers and program directors. The promotional tape, which is approximately 15-20 minutes long, highlights some of the best scenes in all of the series.
- providing ad copy and publicity release material, including information about the promotional campaign effort and the series that would be sent to all of the major broadcasters, publications, newspapers, and trade journals, etc.
- providing 10-minute presentation scripts to be delivered to most of the national and state broadcast conventions, in a form which is adaptable for promotion campaign staff at these presentations.
- constructing the initial contract letters for both the top 60 and the 61-200 other commercial markets. The letters were designed to accompany the overall ESAA-TV (TvAC) brochure and introduce the project to managers and directors with a note to the effect that they would be contacted by a regional representative. A second letter was drafted which presented essentially the same information and advised station managers that they could meet TvAC representatives at local State Broadcasters Association meetings and provided them with the toll-free number of TVAC headquarters.
- provided TvAC staff with marketing strategies to be used in visiting the station officials in the top 60 markets.

TvAC has been in operation since October 1977. Their latest sales figures indicate that during the period between October 1977 and July 15, 1980 they have "sold" (i.e., received orders for) 990 series, which includes 15,733 individual shows to commercial stations around the country. As reported in Chapter 6, there is some independent validation of these sales reports from distributors' booking data which have about a 90 percent overlap with the TvAC reports. (More detail about the numbers of individual series sold and the stations carrying them is presented in Chapter 6. Despite early skepticism among many observers, the TvAC promotion campaign appears to have been reasonably successful at obtaining commercial licensee carriage of the ESAA-TV series despite the considerable handicap that the series must be carried on a sustaining (without advertiser support) basis.

8.1.2 FUTURE OF COMMERCIAL CARRIAGE PROMOTION

In FY 1980, the Program administrators issued a new Request for Proposals to continue the operation of the commercial station carriage promotion campaign. Although the Program officials expressed general satisfaction with the performance of the current promotion campaign which has been operated under a contract with Washington State University, Pullman, Washington, several factors occurring during the past two years have led to the opening of a new competition. The original funding for the commercial promotion campaign restricted eligible offerors to public agencies. Public agencies are those which are legally constituted organizations of government, other than agencies of the federal government. These include, but are not limited to, state ETV commissions, state universities, local education agencies, and broadcast stations licensed to such organizations. In FY 1979 or 1980, the restrictions limiting eligible offerors to the public agencies described above were removed, thus opening the competition to any public or private non-profit agency, institution, or organization capable of providing expertise in the areas required for performance of the work. In addition, a number of potentially eligible offerors have expressed interest in competing for the work, and the USOE Grants and Procurement Office has insisted that the contract for commercial carriage promotion be awarded competitively rather than as sole-source awards, as in the past.

The USOE recognized in 1979 that the transfer of operations from the current TvAC group to a new contractor could potentially cause some disruption and therefore included as a task (should new organizations win) that the transfer of ongoing activities from the current contractor be conducted in a manner which would cause minimum disruption of the Program activities.

263

The commercial promotion campaign (TvAC) operating under the auspices of Washington State has, in the three years of its existence, become identified as a syndication and promotion organization, which to its clients is basically no different than any of the commercial syndicators and promotors from whom they purchase non-network broadcast programming. The name (Television for All Children--TvAC) by which the promotion campaign was known has been registered by a private firm in the state of California, and thus cannot be transferred to another organization. Should another contractor win, however, it is likely that there will be some disruption, and it is likely that the contractor will lose valuable time reestablishing the program under a new organizational title with a new staff. The ESAA-TV Branch staff had no choice but to issue a new procurement for the promotion campaign. However, this standard practice by the federal government is substantially at variance with industry practice, and is likely to cause serious disruption of promotional activities.

8.2 HOME AUDIENCE PROMOTION

ESAA-TV has funded series to be carried primarily by public and commercial broadcasters for viewers at home. However, as mentioned earlier, one of the problems the series has continually faced is low home viewership. In part, this low home viewership can be attributed to lack of viewer awareness, as well as lack of optimal scheduling. The ESAA-TV viewership survey,* conducted in 1977, indicated very low awareness of the series when they were broadcast. Availability of the series also may have been a problem. Before the TvAC campaign, ESAA-TV series were carried primarily by public television stations, which in many areas utilize UHF frequencies sometimes having poor reception. In addition, PBS stations have very low viewership among both the minority and majority group children and adolescents who constitute the target audiences.

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*Hebbeler, K.A., and Cosgrove, M. A Survey of Viewership of Television Series Sponsored by ESAA Legislation: Final Report. Applied Management Sciences, Silver Spring, Maryland, June 1978.

The TvAC campaign has increased carriage by commercial stations and will probably continue to do so. However, viewership may not increase as a result of availability alone if awareness continues to be low. One of the primary recommendations of the viewership study was that there should be a great deal more viewership promotion of the series.

In 1978, USOE officials decided to set aside FY 1979 Special Projects funds for promotional efforts to increase viewership. A contract was awarded to Washington State University to carry out home viewership promotion activities in 1979 and the early months of 1980. Viewership promotion took two forms: (1) editorial promotion, for the purpose of garnering coverage of series in feature stories and/or critical reviews; and (2) paid advertising-space in various periodicals (such as local newspaper TV pages, local minority newspapers, and in TV Guide). Promotion also involved various non-media efforts as opportunities arose.

Of the approximately $700,000 that was set aside from the Special Project funds for 1979, at least 75% was to be spent directly on the purchase of paid periodical advertising space. The ads were to appear during the first one to three weeks a series begins a run on a local commercial or public station. The remaining money was to be spent on the preparation of editorial promotion materials, on the associated public relations efforts necessary to get stories and/or reviews about a series in various periodicals, to create or take advantage of any non-press related promotional activities, and to pay the costs of production and other activities necessary to coordinate the placement of paid ads.

An RFP combining both the commercial broadcaster and home viewership promotion campaigns was planned for FY 1980; however, because of a shift in program priorities (to produce another bilingual television series), these plans were dropped. Only commercial carriage promotion will be continued. As we indicated earlier in this chapter, and in Chapter 6, low viewership levels continue to be a problem for ESAA-TV series. The decision to cancel audience promotion in favor of developing new programming is a serious management error and one which is likely to subvert the overall intention of the legislation, which was to have an impact on viewers. Without promotion, viewership will remain low, and without viewers, the series produced with ESAA-TV funding cannot have an impact, and the government's return on investment in programming will remain low.

8.3 PROMOTION OF IN-SCHOOL USE OF ESAA-TV SERIES

Until 1979, the priority of ESAA-TV had been broadcast dissemination of the series to viewers at home. Relatively little attention was given to classroom use of ESAA-TV programs, although the procurement guidelines called for production of series appropriate for use in classrooms as well as at home viewing.

From the beginning of the Program's operation, there have been a significant number of people within and outside the USOE who felt that making the series available in schools would greatly enhance the series' ability to have the desired impact, and would more effectively meet the Program's legislative mandate to supplement other ESAA projects related to desegregation.

In response to these suggestions, in 1979, USOE/Special Projects Branch awarded a contract for $600,000 to the New York State Education Department to set up an 18-month pilot demonstration of promotion and servicing of in-school use of ESAA-TV series in school districts receiving ESAA grants for assistance with desegregation activities. (Although this project is administered by the Division of Educational Technology and ESAA-TV Program staff, the funding comes from the separate ESAA Special Projects Branch and not from the ESAA-TV set-aside.) Operating under the aegis of the Bureau of Mass Communications, Office of Cultural Education of the New York State Education Department, the demonstration project has been named the Television Linking Cultures Project and is known by the acronym TLC-TV Project. During the 18-month pilot phase, the TLC-TV promotion and servicing efforts are directed toward ESAA-funded schools in the Northeast (Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Maryland, Virginia, West Virginia, and Washington, D.C.).

School systems to be served were restricted to a selection from among those which are or have been recipients of an Emergency School Aid Act grant which funds activities within that school district related to desegregation or minority group isolation. These school districts include those receiving "Pilot" grants which are awarded to schools with concentrated enrollments of minority children, districts that are recipients of "Basic" grants which are awarded to schools in the process of desegregation, and schools which are recipients of ESAA "Special Projects" grants.

Acquisition and other costs associated with the use of ITV have served as major barriers to the adoption of ITV. An important activity of the Television Linking Cultures project has therefore been to inform school administrators that school districts applying for ESAA grants or grant continuations may include the costs for obtaining necessary tapes (and/or discs) and playback equipment, as well as any other utilization costs associated with the incorporation of ESAA-TV series into their curricula, in their ESAA basic pilot, and other grant proposals.

During the pilot stage, the promotion and servicing of ITV use has focused primarily on programming for students of elementary school age. These series include: VEGETABLE SOUP; CARRASCOLENDAS; REBOP; INFINITY FACTORY; SONRISAS; MUNDO REAL; REAL PEOPLE; FOREST SPIRITS; PACIFIC BRIDGES; VILLA ALEGRE; LA BONNE AVENTURE; BEAN SPROUTS; SOUTH BY NORTHWEST; FRANCO FILE; PEOPLE OF THE FIRST LIGHT; and FROM JUMP STRTEET.

As part of the implementation of the in-school promotion campaign, the contractor is to identify barriers to use and indicate how these may be overcome. Some of the traditional barriers to in-school use of television in general are:

- clauses in collective bargaining agreements between teachers and school systems which would restrict its (ITV) use;
- perceptions by teachers that ITV is economically threatening and/or represents a threat to professionalism;
- lack of a decision-making structure governing optional or mandated use of ITV (e.g., does the authority rest with one or more of the following: teachers, an audio-visual

or ITV specialist based at a school system headquarters, a subject area department chairperson, or at some other point(s) in the line of authority between superintendent and teacher);

- limited, or logistically unsound, availability of TV reception and/or playback equipment;
- scheduling problems when broadcast television is the medium of dissemination;
- cost problem, where materials are delivered in prerecorded format ($50 to $85 per half-hour 3/4" cassette); and
- availability of teachers' guides.

Program officials encouraged the potential contractors to give serious consideration to making or dubbing its own 3/4-inch cassettes which school systems can borrow for dubbing purposes. Potential contractors were also urged to keep abreast of technological breakthroughs during the period of the contract that would result in significant price reductions. An example given was the video disc technology, which could reduce the cost of programming to as little as $2 or $3 per show.

8.3.1 PROBLEMS ENCOUNTERED IN IMPLEMENTING THE IN-SCHOOL USE OF ESAA-TV SERIES

The pilot project was still in progress at the time this report was prepared and conclusions about its success are premature. However, there is some interim information available about the problems the staff have encountered, and some tentative suggestions can be made about facilitating attainment of project goals in the future. Some of the basic obstacles encountered are discussed in this section.

In implementing the project, the TLC-TV staff faced three major kinds of difficulties:

- lack of interface between the project staff and other ESAA Special Projects staff and activities;
- lack of appropriate video and print materials for classroom use; and

- insufficient staff support and logistical difficulties.

TLC-TV staff reported that ESAA Special Programs and Projects staff with whom they must coordinate their activities are not familiar with ESAA-TV materials and are unprepared to advocate and explain the use of these materials with local school district staff who must request funds to support the use of these materials during technical assistance sessions. It is at this point (when the desegregation assistance money is requested) that ESAA administrators could involve or inform commissioners, superintendents, principals, and teachers in local education agencies.

TLC-TV staff report that ESAA-TV staff do not see the use of the ESAA-TV series in the classroom as having high priority. Rather, their emphasis is returning to basic skills. TLC-TV staff report that many of the ESAA-TV staff view the use of the ESAA-TV series which deal more with social and affective themes as frills. The TLC-TV staff recommend that senior ESAA-TV Special Projects staff should take more initiative in promoting the use of ESAA-TV materials to their own technical assistance staff who, in turn, would be more comfortable in encouraging administrators in local school districts to include them in their proposals for ESAA desegregation funds.

TLC-TV staff reported that a problem often mentioned by local school district staff is that most of the ESAA-TV series currently available are too long. Particularly for elementary grades, ITV staff prefer programming that can be used in modules of 15 minutes or less. At present, only two of the series, VEGETABLE SOUP and LA BONNE AVENTURE, are available in 15-minute versions. Several of the other series such as VILLE ALEGRE, INFINITY FACTORY, and REBOP, which have a magazine format, can be used or reedited into modules of 15 minutes or less without great difficulty. Other series that must be shown in their entirety present more scheduling problems for ITV users.

The lack of suitable teachers' guides and other supplementary materials for classroom use has been cited as a serious impediment to the use of the ESAA-TV series in classrooms. One of the primary tasks of the TLC-TV project has been rewriting the existing teachers' guides, or writing new guides, or writing new ones if none existed. The project staff were also responsible for getting the guides printed and making them available for distribution, at a reasonable cost, to school districts deciding to use the ESAA-TV series in classrooms.

The contractor, New York State Education Department, has recently negotiated a subcontract with the Great Plains Instructional Television Library for reproduction and distribution of the ESAA-TV series and ancillary teachers' guides ordered by the school districts.

8.4 Distribution

Producers of national series are required to deliver five sets of two-inch tapes at the completion of production, and regional producers are required to deliver three sets of two-inch tapes. With one exception, these tapes are placed in one of two national non-profit distribution libraries, the Public Television Library (PTL), and Great Plains National Instructional Television Library (GPNITL).* Both of these agencies distribute tapes via 'bicycling' to both public and commercial broadcast stations for a fee of $15 (PTL) or $20 (GPNITL) which covers their storage and distribution costs.

ESAA-TV distributors are also obligated to make 3/4" videotape cassettes available to schools and other institutional users. (PTL charges $85 for each half-hour cassette; GPNITL, $50). Some of the Regional Public Broadcasting Networks have distributed ESAA-TV series to member stations on a bicycling basis.

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*The exception is Southwest Educational Development Laboratory, the producer of LA ESQUINA, which exercised the option of handling their own distribution of the series. All ESAA-TV producers have this option, but to date Southwest Educational Development Laboratory is the only organization that has opted to do so.

Because of the greater number of ESAA-TV series, and a wider demand than was originally anticipated, administrative decisions were made to allocate a portion of the ESAA-TV appropriations for tape duplication.

During the past four years, a series of 18-month contracts for duplication have been awarded in alternate years to KUED-TV/University of Utah and Great Plains National Instructional Television Library. For example, a $400,000 "On Demand Tape Duplication" contract (to provide additional copies to meet TvAC initiated demand) was awarded to Great Plains National ITV Library in the Fall of 1977. A second contract was awarded in the Fall of 1978 to KUED-TV/University of Utah to duplicate sets of tapes of the eight series available during FY 1979 for each Regional Public Network which requests them, and to duplicate 300 sets of ten of the ESAA-TV public service announcements ("Spots") for distribution in waves of two spots, to 300 commercial stations.

8.5 SUMMARY

This Chapter describes the ESAA-TV Program ancillary activities of series promotion and distribution. Promotion activities include planning and obtaining editorial space and paid advertising space in local newspapers, national and local periodicals, and trade journals. Distribution refers to the processes involved in making the actual series available to users in the form of hard copy (through rental or sale of cassettes) or through over-the-air or cable feeds. This chapter includes descriptions of an discussions about the efficacy of promotion activities directed towards commercial broadcast carriage, home audience viewers, and in-school use.

1. Legislative Requirements and Issues

ESAA-TV legislation specified that the ESAA-TV series be made reasonably available "free of charge" and that no profit can be made from the distribution or broadcast of ESAA-TV series. These restrictions were in general conflict with the practices of the television production and broadcast industries, and with the additional legislative mandate that the series should be made reasonably available. As a result, the Program has been plagued by the lack of any mention of funding for promotion of the series. Under the original regulations, promotion was the responsibility of the individual producing organizations. However, producers were not allowed to allocate more than nominal funds to promotion, and these funds were often depleted by the time production was completed as a result of the necessity to cover other budget deficits.

All producers attempted to obtain funding for promotion from sources other than USOE; however, only a few were successful. For even those successful producers, the amounts donated for promotion were inadequate.

Considering the size of USOE's investment in the production of the series, fragmented attempts at promotion were clearly insufficient. In 1977, the ESAA-TV regulations were modified to allow the Assistant Secretary to assume responsibility for making arrangements to have series distributed and promoted.

In 1977, during the fifth year of the ESAA-TV Program, a contract for the promotion of commercial station carriage of ESAA-TV series was signed with Washington State University in Pullman, Washington. The project located in Los Angeles and became known as TvAC (Television for All Children). With the assistance of ICPR (a public relations firm), TVAC began to function as a syndicator, promoting carriage of ESAA-TV series to commercial broadcast licensees.

TvAC appears to have been reasonably successful given the numerous constraints around broadcaster use of the shows, and the internal constraints imposed by their limited funding and regulations governing government contractors. As of July 15, 1980, they report having "sold" (received orders for) 990 series, which includes 15,733 individual shows to commercial stations around the country. As we reported in Chapter 6, there is some independent validation of these sales reports from distributors booking data which have about a 90 percent overlap with TvAC Reports.

2. Home Audience Promotion

ESAA-TV has funded series to be carried primarily by public and commercial broadcasters for viewers at home. However, as mentioned earlier, the series have consistently attracted small home-viewing audiences as indicated by available data from PBS and the USOE viewership survey (estimated viewership of ESAA-TV series is discussed at length in Chapter 7).

In 1979, USOE funded a promotional effort to increase viewership. Viewership promotion took the forms of editorial promotion (for the purpose of garnering coverage of series in feature stories and/or critical reviews); and of paid-advertising space in various periodicals, such as newspapers and magazines. This effort was not renewed in 1980. Given the previous and current low levels of viewership, the decision to discontinue viewership promotion ensures that low viewership levels will continue in the future, thus subverting the primary legislative intent to have an impact on educational and affective outcomes for great number of viewers.

3. Promotion of In-school Use of ESAA-TV Series

In 1979, USOE awarded a contract to the New York State Education Department to set up an 18-month demonstration project to promote and service in-school use of ESAA-TV series.

The interim information available from this pilot project reveals several kinds of difficulties and impediments to be overcome before ESAA-TV programming can achieve widespread use in schools. These were:

- lack of interface between in-school promotion and service staff and other ESAA Special Projects staff who were the link between ESAA-TV and local school district staff;
- the lack of availability of ESAA-TV video and print materials for classroom use;
- insufficient support staff and logistical difficulties; and
- inappropriate length of most ESAA-TV materials; i.e., 30 minutes, as opposed to 15 minutes, making it difficult to include them in the classroom schedule.

273

4. Distribution

The original ESAA-TV legislation and guidelines did not make provisions for duplicating television series in quantities sufficient to meet demand and to make series widely available. This was remedied by administrative actions resulting in changes in regulations. Contracts were awarded over the years of the Program's existence to Great Plains National Instructional Library and KUED-TV/University of Utah to provide additional copies. The Public Television Library in Washington, D.C., and Great Plains National Instructional Library also have contracted to serve as distributors of ESAA-TV series, handling rental of materials.

CHAPTER NINE

BROADCASTER SURVEY

Program managers at local broadcast stations make the decisions as to which programs will be chosen from those made available to them from a wide variety of sources and broadcasts. Thus they serve as gatekeepers who decide whether ESAA-TV series will be made available to their intended target audiences. Knowledge of their programming practices and their general opinions about ESAA-TV series provides useful information about how series that are currently available might be promoted so as to attain wider coverage of their intended target audiences. We therefore conducted structured but open ended interviews with a small sample of programming managers.

Respondents in this survey included programming or station managers at 18 local broadcast stations in 9 cities. Because of the small sample sizes and the purposive selection of respondents the results presented here are not generalizable to all broadcasters and can be viewed only as suggesting trends and directions that are worthy of further inquiry.

Eighteen television licensees are represented in the sample. Four are public television licensees, and fourteen are commercial licensees. Nine of the 14 commercial licensees in the sample are affiliates of NBC, ABC, or CBS. The remaining five are commercial independent stations. The following table (9-1) shows the distribution of the stations by market-city.*

The responses of respondents representing the three types of broadcast licensees (commercial affiliate; commercial independent; and public) are typically similar. Where any significant variation occurs between groups, results have been broken out by group. The actual respondents are managers or directors of broadcasting, programming, operations and, in one case, sales.

Table 9-1

Broadcast Licensees' Represented in the Sample By Licensee Type, Market City and Market Size

Rank	ADI Market*	License Type and Network Affiliation				
		Commercial				Public
		NBC	ABC	CBS	Independent	PBS
1	New York	WNBC		WCBS		WNET
3	Chicago					WTTV
5	Boston		WMUR		WSBK WSMW	WGBH
6	San Francisco	KRON			KDTV	
15	Miami				WCIX WCTV	
67	Green Bay			WBAY		
85	Springfield	WWLP	WHYN			
98	Austin	KTTV				KLRN**
146	Bangor			WABI		

*ADI Markets are defined as follows: The Area of Dominant Influence (ADI) is a geographic market design that defines each television market exclusive of the others based on measurable viewing patterns. Each markets' ADI consists of all counties in which the home market station receive a preponderence of viewing, and every county in the U.S. (excluding Hawaii and part of Alaska) is allocated exclucively to only one ADI--there is no overlap. The estimated television households are therefore additive, and the total of all ADI's represents the total television households in the U.S.
Source: Broadcasting Yearbook, 1978. Broadcasting Publications, Inc., Washington, D.C.

**KLRN is listed in San Antonio Market

Respondents were asked how they learned about available programming for children. Fifteen out of the 18 respondents (83%) named one or more of the following sources which are listed in order of the frequency with which they were mentioned (from highest to lowest). The following is a complete list of all sources named in order of frequency.

- trade journals and other periodicals;
- the network, whatever comes over the feed;
- contracts with production company, conventions, and syndicators;
- agents, community spokespersons; word-of-mouth,
- critical reviews, TvAC

The first two sources listed were mentioned far more frequently than any others. Newsletters and broadcast journals were named as sources by 83% of the respondents, and the network feed by 76% of the respondents. Contacts from production companies, conventions, and syndicators were each cited by 47% of the respondents. Community spokespersons/advocacy groups, agents, and word-of-mouth were each cited as sources of information about children's programming by 40 percent of the respondents. Critical reviews and TvAC were each mentioned by only 20 percent of the respondents. Generally respondents representing the three types of licensees (public, independent and network affiliate) named the same programming information sources. However, the public and independent station groups together account for 83% of the respondents who said that word-of-mouth was one way of learning about the availability of children's programming.

Respondents were also asked how they learned about the availability of programming for minorities. Twelve out of 18 respondents named one or more sources of information about the availability of programming for minorities. Six respondents did not answer this question. Three of these six declined to answer because the stations they represented did not carry any programming specifically designated for minorities. The results show that respondents learn about the availability of programming for minorities in much the same way as they learn about children's programming availability. The ranking by frequency of the sources mentioned is also quite similar. The following is a list of all sources mentioned, in order of frequency (from highest to lowest):

- the network,
- trade journals and other periodicals, and word-of-mouth,
- contacts with production company, conventions,
- community spokespersons, advocacy groups, and syndicators;
- agents,
- critical reviews,
- TvAC, sponsor, church and school district.

Sixty-seven percent of the respondents reported receiving information about the availability of minority programming from their networks. Trade journals and word-of-mouth were both mentioned as sources of programming by 58 percent of the respondents. Contacts with production companies and conventions were cited as sources by 50 percent of the respondents. Community spokespersons or advocacy groups and syndicators were the next most frequently mentioned sources, each cited by 50 percent of the respondents, and were followed by agents and critical reviews mentioned by 25 percent and 17 percent of the respondents, respectively. TvAC and other sources including sponsors, churches, and school districts each mentioned by one respondent, were clearly not signficiant sources of information about programming for minorities. The fact that TvAC was mentioned by only two of the commercial broadcaster representatives is surprising and may indicate that TvAC is perceived only as a source of children's programming by station program managers.

In summary, comparison of the sources of information cited for children's and minority programming reveals that broadcasters tend to draw upon the same sources of information for both. Word-of-mouth appears to be a more significant source of information for public and independent stations than network affiliated commercial stations. In general, however, public, commercial, independent, and network affiliated stations do not differ substantially in terms of their information sources for children's programming. Given that trade journals and other periodicals are important sources of information for program managers, purchasing paid advertising space in such journals and periodicals appears to be an important means of announcing the availability of ESAA-TV series. The finding that TvAC was so seldom mentioned as a source of information about the availability of minority programming indicates that perhaps some ESAA-TV series which are not for young children might be more effectively promoted as minority programming.

Respondents were queried as to how they made decisions on selecting childrens' and minorities' programs. Specifically, they were asked to describe the primary factors influencing decisions about childrens' programs, and then to describe the primary factors influencing their decisions about minorities' programs. Fiftreen out of eighteen respondents answered these open-ended questions. Eleven different factors were mentioned as influencing children's programming decisions. These are listed below in rank order of the frequency with which they were mentioned.

- attractiveness to target audience;
- general program content;
- program quality;
- entertainment value; what is competition offering;
- program availability; informative/educational value;
- political factors and/or licensing requirements; time-slot availability; program cost; and community need.

Programmers' estimates of the attractiveness of the programming to the target audience was most frequently mentioned as a factor in selecting children's programming. This was followed by their evaluation of general program content which was cited by 40 percent of the respondents. Evaluations of the quality of the programming and previous rating were each cited as factors in program selection by 38 percent of the respondents. Entertainment value and reaction to competing stations were each mentioned by 31 percent of the respondents. Informative/educational value and program availability were each cited by three respondents. Factors which appeared to be least important to the respondents were licensing and other political factors; time slot availability, program cost and community need, each of which was mentioned by two respondents.

Eleven of the 18 respondents (61 percent) in the sample provided information about factors influencing their selections of programming for minorities. (Three of the respondents who did not provide information reported that they did not broadcast any programming targeted specifically to minorities.)

Programmers' responses to this open-ended question are listed below in rank order of the frequency with which they were cited (highest to lowest):

- attractiveness to target audience;
- general program content and community need;
- program availability and entertainment value;
- what the competition is offering, political factors and/or licensing requirements, time-slot availability;
- program cost; educational-informative value; and
- ratings.

Forty-five percent of the eleven respondents cited evaluation of a show's attractiveness to the target audience as an important factor in their decision making. Community needs and general program content, each cited by 36 percent of the respondents, ranked second as factors in decision-making. The remaining factors were each cited by three or fewer of the respondents. Availability of programming and entertainment value were cited as factors in decision making by 27 percent of the respondents. These factors were followed by response to the competition, licensing requirements and other political factors, and time slot availability, each cited by two respondents. Program cost, educational value, and ratings were each mentioned by only one respondent. When responses to this question were examined by type of licensee, one noteworthy difference appeared. Neither public licensees nor independent commercial licensees mentioned community need, but this factor was mentioned frequently enough by commercial network affiliates to be ranked second along with general program content. Several striking differences are apparent when comparing factors influencing programmers' choices of children's and minority programming. First, community need was never specifically mentioned in considering children's programming but received the second highest rank among factors considered when considering programming for minority groups. Second, entertainment value is a moderately strong factor in selecting children's programming but not mentioned as a factor in selecting minority group programming. Third, ratings, which are mentioned moderately often as factors in selecting children's programming are not mentioned at all as a consideration in selecting minority programming. Finally, program quality, the factor which ranked third in selecting children's program, is not mentioned as an important factor in selecting programming for minorities.

9.1 PROGRAMMERS' FAMILIARITY WITH TvAC

The second part of the interview with programming managers focused specifically on ESAA-TV programming and promotion activities conducted by TvAC. Respondents were queried as to their familiarity with TvAC, its brochures, its promotional advertising and any in-person contact they may have had at contacts or from visits by TvAC sales representatives, even though TvAC's mandate was to promote ESAA-TV series only to commercial broadcasters.

All respondents were made familiar with the ESAA-TV series brochure prepared by TvAC. Respondents were then asked whether they received similar materials for other television programming available to the station. Seventy-two percent of the 18 respondents had received simliar materials, while 28% had not. The 13 respondents who were familiar with both ESAA-TV and similar kinds of non-ESAA-TV materials were asked to compare the two groups of brochures. One respondent offered no comparison comments. Sixty-two percent of the twelve remaining respondents felt that the ESAA-TV series brochure was well done and compared favorably with similar materials from other sources. Twenty-five percent felt the brochure was of just-average quality. One respondent was critical and pointed out that no ratings for the series were included. (Inclusion of ratings is a common practice of commercial syndicators).

Respondents were then asked whether a TvAC representative had ever met with them, in person, regarding ESAA-TV programs. There was an even split among the 16 respondents who answered. Fifty percent had been met by such a representative and fifty percent had not. Of those who met with TVAC representatives, all but two of those meetings took place at the television station. The remaining contacts were made at a convention.

Respondents were then asked whether or not they had seen TvAC ads in any trade journals. Seventy one percent of the seventeen respondents answering had seen the TvAC ads in a trade journal.

Respondents were queried as to whether they had seen TvAC materials at any broadcaster conferences or meetings. Only four of the seventeen respondents had seen TvAC materials in these settings.

9.2 PROGRAMMERS' AWARENESS OF ESAA-TV SERIES

Respondents were asked whether they had been aware of any of the ESAA-TV series before receiving the brochure sent out by this study's team. Sixteen of the 18 respondents indicated some familiarity with one or more of the ESAA-TV series although most respondents had never heard of ESAA-TV and were unaware that the programs with which they were familiar were funded by the same government source. Broadcasters who were least familiar with the series tended to assume that they had been produced by PBS.

Respondents were asked to name all of the ESAA-TV series with which they were familiar prior to receiving the brochure. Each of the 22 programs listed in the TVAC brochures was named by at least one respondent. The series listed in rank order of the frequency with which they were mentioned, along with the acutal frequencies and percentages of respondents naming them, are presented in Table 9-2.

As indicated in Table 9-2, seven of the ESAA-TV series were familiar to 50 percent or more of the respondents. Four of the series were recognized by only one respondnet. These were UP AND COMING, LA BONNE ADVENTURE, PACIFIC BRIDGES and FRANCO FILE. UP AND COMING had not completed production at the time of the interview. Two of the remaining three series were regional series addressing French-Canadian audiences in New England (LA BONNE ADVENTURE, and FRANCO FILE) and the third addressed Asian American audiences (PACIFIC BRIDGES). In general, program managers representing public television licensees showed greater awareness of ESAA-TV series than those representing commercial stations. Programmers representing network affiliated licensees, in turn, evidence greater awareness than programmers representing independent commercial licensees.

Respondents were then asked to explain how they first became aware of these programs. Public television licensed representatives cited PBS (mentioned by two respondents), the Education Department and person contacts (each mentioned by one respondent). One-third of the 9 respondents representing commercial network affiliates mentioned TvAC as a source, and

Table 9-2

Respondents Familiarity with ESAA-TV Series

Rank Order	Series	Freq. of	Percentage of Respondents Familiar with Series	Rank Order	Series	Freq. of	Percentage of Respondents Familiar with Series
1	Vegetable Soup	12	75		La Esquina	3	19
2	Mundo Real	11	69		Forest Spirits	3	19
3	Que Pasa USA?	10	62		Gettin' Over	3	19
3	Ville Alegre	10	62		Pearls	3	19
3	Carras-colendas	10	62		Real People	2	12
4	Rebop	9	56		Sonrisas	2	12
5	Infinity Factory	8	50		South by Northwest	2	12
6	As*We* See*It	5	31		La Bonne Aventure	1	6
6	Watch Your Mouth	5	31		Pacific Bridges	1	6
6	People of the First Light	5	31		Up and Coming	1	6
7	Bean Sprouts	3	19		Franco File	1	6

another third referred to Network Associates. Of the remaining third, two respondents cited personal contacts as sources, and the third became aware watching a different television station. The respondents representing independent stations ranked lowest in their overall familiarity with ESAA-TV Series, and cited PBS and Network Associates as their primary information sources.

The respondents were asked whether they had actually seen any of the ESAA-TV series, i.e. watched at least one whole half hour or more of a series. Thirteen of the 18 respondents (72 percent) indicated that they had seen shows from one or more of the ESAA-TV series. The programs that were mentioned by at least one respondent are listed below in rank order of the frequency with which they were mentioned. Actual frequencies are also given for each series:

- MUNDO REAL (8);
- VILLA ALEGRE (7);
- CARRASCOLENDAS (6), QUE PASA USA? (6), and REBOP (6);
- VEGETABLE SOUP (5), WATCH YOUR MOUTH (5);
- AS*WE*SEE*IT (4), INFINITY FACTORY (4);
- GETTIN' OVER (2), LA ESQUINA (2), PEARLS (2), SOUTH BY NORTHWEST (2);
- REAL PEOPLE (1), SONRISAS (1), BEAN SPROUTS (1), and PEOPLE OF THE FIRST LIGHT (1).

Five of the series, FOREST SPIRITS, LABONNE AVENTURE, PACIFIC BRIDGES, UP AND COMING, and FRANCO FILE, were not mentioned by any of the respondents and 8 of the remaining 17 series had been seen by only one or two of the respondents. Representatives of public television stations reported having seen more of the series than representatives of commercial stations. Fifty-four percent of the affirmative responses were reported by the four public television licensees.

Respondents were next queried as to whether they had ever seriously considered carrying any of the ESAA-TV series. Ten of the 18 respondents reported that they had seriously considered using ESAA-TV shows in their program line-ups. All of the four public station representatives said that they had considered carrying at least one of the ESAA-TV series and of the remaining six respondents who had considered carrying ESAA-TV series, 5 represented commercial network affiliates. Nine of the station representatives reported that they had actually carried one or more of the programs. The series which were considered by half or more of the 10 respondents were: AS*WE*SEE*IT (5), CARRASCOLENDAS (6), SONRISAS (6), VILLE ALEGRE (6), and VEGETABLE SOUP (6). The series which were actually carried, (in rank order) and the frequency with which they were carried are:

- VEGETABLE SOUP (6);
- INFINITY FACTORY (5);
- CARRASCOLENDAS (5);
- VILLE ALEGRE (5);
- AS*WE*SEE*IT (4);
- MUNDO REAL (3);
- QUE PASA USA? (3);
- REBOP (3);
- PEARLS (2);
- WATCH YOUR MOUTH (2);
- GETTIN' OVER (1);
- LA ESQUINA (1);
- PEOPLE OF THE FIRST LIGHT (1);
- REAL PEOPLE (1);
- SOUTH BY NORTHWEST (1);
- BEAN SPROUTS (1).

A series of follow-up questions elicited respondents reasons for deciding to carry or reject the considered. The non-response rate for these questions was extremely high. Programmers responses to these questions were vague and sporadic. Available responses have been collapsed into general positive and negative series by series evaluations for those series where enough information was provided to enable evaluations.

VEGETABLE SOUP: The most positive aspects seen were that it was relatively new material and dealt with good issues. Criticisms of inconsistent age-orientation and only poor-to-good quality were mixed with comments that it had attractive elements for its target audience.

CARRASCOLENDAS: Was seen as fulfilling a specific Spanish-language child's programming need. Respondents felt that the concepts were good and the shows well-produced but that it, perhaps, was not reaching its target audience.

VILLA ALEGRE: This was another case of a program which fulfilled the need for Spanish-language child's programming. Respondents agree that it lost the non-Spanish-speaking audience it was trying to target with the way it handled its bilingual format. There was disagreement on the program's quality.

INFINITY FACTORY: Was liked for its subject matter. It was felt to be educational and have more than just minority-group appeal.

AS*WE*SEE*IT: Was not considered well done. It was judged to be of inconsistent quality which has been poor, at best. It was saved by the fact that it was seen as fulfilling a community need and addressing important issues.

MUNDO REAL: Again, the only strong point was that it satisfied a need for minority, Spanish-language programming. It was felt to be amateurish and of poor quality in all aspects by five respondents.

QUE PASA USA?: This was felt to be a good, high-quality, well-produced show with attraction for both the Spanish-speaking and general audiences. The most important criticism was that there were not enough shows in the series to suit ongoing programming needs.

REBOP: This was felt to be a good, high-quality show, but with often inappropriate language. Respondents disagree on whether or not it reached its target audience.

WATCH YOUR MOUTH: Respondents were evenly divided as to whether the shows were good or poor. They agreed that it filled a programming need for Black teens, but that it didn't really reach its target audience.

9.3 PROGRAMMERS' REACTIONS TO GOVERNMENT PROHIBITION AND RESTRICTIONS ON ESAA-TV SERIES USAGE

The legislation authorizing the ESAA-TV Program prohibits commercial sponsorship of ESAA-TV series, however, the administrative Regulations do permit stations or networks carrying ESAA-TV series to approach commercial firms or other organizations asking them to pay for air time to cover the cost of broadcasting an ESAA-TV series. In return, these firms or organizations would receive a "funder" credit, reading "time for this broadcast was paid for by the X Company." In this sense, the series would be underwritten by a business or foundation in return for a credit.

The 14 respondents representing the commercial licensees were asked about their awareness of the prohibition against commercial sponsorship and of the provision for obtaining underwriting for the series. Twelve of these fourteen respondents indicated that they were aware of the prohibition against commercial sponsorship. Five of the respondents felt that it caused a problem for them, while seven did not feel that it was an insurmountable problem. All of the respondents felt that the prohibition against commercial sponsorship made it impossible for them to schedule the series in prime time. Consequently, all of the respondents reported that the series would have to be scheduled in fringe time during which their advertising rates were lowest, so that their revenue losses would be minimized. All of the respondents agreed that the prohibition on commercial sponsorship served to reduce the number of times that the series would be shown because of the revenue losses. These two factors serve to reduce the likelihood that the series will be able to reach their target audiences in the numbers that some of the series might attract if they were scheduled in more desirable timeslots.

Six of the thirteen program managers responding had been aware of the provision for corporate underwriting of ESAA-TV series prior to the interviews.

Twelve of the thirteen reported that they would not take advantage of it. All reported that business was their source of revenue and that they would rather have sponsors than underwriters.

9.4 OPINIONS ABOUT GOVERNMENT FUNDING OF TELEVISION PROGRAMMING

All of the 18 respondents were queried about their general feelings concerning the role of the government in funding television programming. Fifty-seven percent of the respondents reported that the federal government is a good and necessary source of funds for programming which would otherwise not be produced. Thirty-six percent of the respondents felt that too much government money was being spent on television programming, with too little accountability. Forty-three percent of the respondents felt that there was too much intrusion and too many restrictions involved with the receipt of government funds. However, 79 percent of the respondents--including some of those opposed to the principle of government funding of television programming--saw government funding as the only or most-accessible avenue for funding educational and special-interest television programming.

9.5 SUMMARY

Interviews were conducted with a small sample of programming and station managers at 18 local broadcast stations, with the intention of discovering some of the elements involved in program selection. The focus of concern was how informational sources, promotional presentation, program type (children or minorities), program descriptive characteristics of programs, and individual broadcaster awareness and familiarity with programs, interact to influence programming decisions.

Commercial network affiliates consider community needs very important when choosing programs for minority audiences. Neither of the other two licensee types rely on this characteristic. Further, community need was not mentioned at all in relation to childrens' programming. Entertainment value, ratings and

288

program quality are all evaluated in decision-making process concerning childrens shows. These characteristics play, at most, a minimal role in minorities programming decisions. This holds true across broadcaster licensee types. Attractiveness to the target audience and general program content are the most strongly considered traits, regardless of program type.

Level of familiarity had a very strong correlation to rate of ESAA-TV series actually considered and carried, as did type of licensee. Program managers representing public television stations had both the highest level of series awareness and, by and far, the strongest carriage rate among respondents. Network affiliated licensees were more aware of ESAA-TV series than were independent commercial licensees,.had considered more ESAA-TV programs and had higher carriage rates than the independent licensees, as well. There were no corresponding differences between stations in how they first became aware of the ESAA-TV series with which they were familiar.

Evaluations of the various ESAA-TV programs with which broadcasters were familiar emphasize the stress placed on community needs for minority programming, and the lack of importance given to the perceived inconsistency of quality in minority programming. Community need is modified by program availability and competitive reaction.

Reactions to government regulations concerning ESAA-TV series usage and opinions about government funding of television programming are not major obstacles to broadcasting ESAA-TV series. The major difficulty here is in the effect that the prohibition on commercial sponsorship has on time slot availability. ESAA-TV series carriage and thus viewer exposure are limited by the need for commercial licensees to reserve prime time slots for commercially sponsored programming.

CHAPTER TEN

CONCLUSIONS AND RECOMMENDATIONS

This chapter summarizes the conclusions reached in this study and makes recommendations for future improvements in the ESAA-TV Program.

The purpose of this study was to assess the Emergency School Assistance Act (ESAA) Television Program through an examination of its administration, production, distribution, and financing. The conclusions and recommendations presented in this chapter are based on quantitative and qualitative analyses of data obtained from a variety of sources including:

- interviews with USOE/ESAA-TV administrators and other federal government officials involved with the implementation and administration of the Program from its inception through April 1980; and examination of official documents concerning overall program operations;
- archival review of documentation and case files on USOE's inventory of ESAA-TV series;
- a survey of key personnel involved in the production of the individual ESAA-TV series;
- surveys of local and national gatekeepers representing organizations that control or influence national, regional, or local channels of distribution through which ESAA-TV series must pass in order to reach their target audiences; and
- reanalysis and integration of existing data bases which provide information about carriage of ESAA-TV series.

This section presents major conclusions and recommendations from each of the following areas of inquiry which were discussed at length in the preceding chapters:

- the review of USOE administrative policies and practices governing the ESAA-TV program;

- a review of the processes leading to the actual development of ESAA-TV series, including procurement and actual production.
- a review and assessment of minority employment requirements and practices;
- estimates of coverage and viewership attained through distribution and broadcast of the ESAA-TV series;
- analysis and assessment of fiscal resource allocation in the procurement and production of ESAA-TV series;
- review and assessment of distribution and promotion practices;
- assessment of the programs, products, and promotion practices by a sample of program managers representing local broadcast licenses.

10.1 REVIEW OF USOE POLICY AND PRACTICE: CONCLUSIONS AND RECOMMENDATIONS

USOE policies and practices were examined to assess the extent to which:

- administrative and regulatory actions were essentially in agreement with legislative and statutory requirements;
- administrative decisions have expanded, limited or otherwise deviated from the original thrust of the ESAA legislation; and
- areas of significant disagreement or mismatch between the interests of distribution, and broadcasting organizations whose participation is sought.

In general we found that USOE's administrative and regulatory actions were essentially consistent with legislative and statutory requirements with some notable exceptions which are discussed in this chapter along with recommendations. As indicated throughout the previous chapters in the report, administrative decisions have expanded the original thrust of the legislation in some instances, particularly those where the legislation itself was vague, incomplete, or logically inconsistent. Instances in which administrative actions appear to have dealt with problems sufficiently and successfully have been discussed in the previous chapters and are not repeated here. Rather, this chapter focuses on those areas of administrative action which have substantially deviated from the original legislative intent and those areas in which future administrative action will enhance overall program compliance.

This chapter further focuses on discussions of areas of significant disagrement or mismatch between the interests and policies of distribution and broadcast organizations whose participation is sought, and makes recommendations as to administrative actions which could reduce some major areas of disagreement and facilitate attainment of legislative goals.

A number of issues have arisen as a result of requirements of the early legislation, which was vague and passed without the input of the production and broadcast industries whose cooperation is necessary if the Program is to be successful. Issues that were treated successfully through the administrative process include:

- development of a procedure for dealing with payment for residual rights (a standard educational buyout rate was established with talent unions);
- pre-production script review; through administrative action, ESAA-TV and Radio series were exempted from HEW/OE script review. None of the series were subjected to government script review.
- USOE's role in monitoring production.

Issues that continue to be dealt with through administrative regulations and procedures, but which continue to be a source of difficulty in achieving the Program's overall legislative mandate are:

- development of guidelines for procuring programming;
- the stipulation, without further definition, that the series be made "reasonably available for transmission free of charge;" and
- the lack of legislative authorization and appropriations for funding of promotion and distribution activities.

Recommendations

Although USOE/ESAA-TV program officials have attempted in recent years to coordinate their procurements with the needs of users, this remains an area of considerable disjuncture and one which has been subject to political influence.

The current and past practices followed in determining content guidelines for procurement have resulted in an oversupply of programming addressed to some ethnic/racial groups and age groups, and content categories, and continued shortages of programming in other areas.

Implementation of more formal needs assessment procedures would help to ensure that programming produced in the future would meet actual projected needs, and that materials produced with ESAA-TV funds would be widely used. In particular, the needs of users in schools should be considered because if they are appropriately designed, the series are likely to have longer shelf lives in schools than in over the air broadcast by public and commercial licenses.

(1)* We recommend that USOE/ESAA-TV officials and other Department of Education officials make an effort to procure the production of television programming that is based on a more formal needs assessment process. We recommend that the opinions of producers, educators, broadcasters, and children's and minority advocacy group representatives be included in these assessments of programming needs.

In FY1980, in an attempt to secure wider series distribution and availability to the target audience, ESAA-TV administrators planned a procurement which would have called for a contractor to review the already produced ESAA-TV series and consider ways of combining some of the short (regional) series with common themes into longer series packages which would be easier to syndicate. For example, several of the ESAA-TV regional series dealing with Asian Americans (e.g., PACIFIC BRIDGES, PEARLS, THE NATION BUILDERS) and dealing with Native Americans (PEOPLE OF THE FIRST LIGHT, THE REAL PEOPLE) could by syndicated as a combined package which could serve as an umbrella for individual shows and series of different lengths. Thus combining short but related series and marketing them so that a programmer could fill a 13-26 week time slot would increase the probability that the shorter series would be carried and that they would receive better time slots. This plan was not implemented because of a lack of funds in FY1980. As indicated above, we are in a time when funds available for ESAA-TV production remain at the same level and are being eroded by inflation. Thus, it seems prudent to discover ways of increase utilization of already produced programming.

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*Our ten recommendations have been sequentially numbered in parentheses throughout this chapter.

(2) We recommend that USOE/ESAA-TV greatly reduce its procurement of new television series for at least two years and devote the majority of available funds to broadcaster and viewership promotion and promotion of in-school use of series. We further recommend that USOE resume plans (which were abandoned in 1980) to repackage some of the ESAA-TV series with small numbers of shows so that they can be scheduled more easily by broadcasters.

Given that the ESAA-TV programs funding has been limited to $6.45 million the past two years and will probably continue to be limited to this amount, it is sensible to limit the number of commitments to total funding of new series, and in particular to limit the funding of the new national series. The step funding process will allow new unproven applicants to compete for funding as the risk to the government is reduced. This process will also allow USOE/ESAA TV to commit needed funds to the promotion and repackaging efforts rcommended elsewhere this section and later in this chapter.

(3) We recommend that USOE/ESAA TV continue the new step-funding process instituted in FY1980 whereby proposals for 15-20 minute pilots compete for funding in one fiscal year, and in the next fiscal year, the pilots are entered into a competition for full series funding.

10.2 PRODUCTION PROCESSES: CONCLUSIONS AND RECOMMENDATIONS

A second objective of this study was to assess the impact of USOE policies and practices on the production of series and program overall output in terms of:

- target audience needs addressed;
- factors in the production process which affected the quality of the series, the distrubiton, and carriage of the series and their potential impact on the target audiences; and
- the type and extent of minority participation in the production activities and the degree to which this participation contributed to the relevance of programming for the target audiences.

Overall, the ESAA-TV Program has funded a series addressing the diverse needs of five major minority racial/ethnic groups. The Program has funded two or more series for each of the following target groups: Black, Hispanic, Native American, Asian American, and Franco American.

Contract Negotiations

The majority of the ESAA-TV producers felt that the contract negotiation process had a detrimental effect on the final quality, carriage and potential impact of the ESAA-TV series. Negotiations with USOE have dealt primarily with money, with decisions about technical quality having been made by review panelists when proposals were ranked. In the past there has been very little give and take on the part of the government in making cost-per-minute calculations. For example, applicants who had prepared and justified their proposed costs found that the amount of the final award was considerbly less than proposed, while the scope of the series (number of minutes required) remained the same or was only slightly reduced, and without corresponding adjustments in format or production values at the time of negotiation. The results of the financial analysis reported in Chapter 7 support the producers' assessments that the sometimes unrealistic contracts negotiated without contingency funds have resulted in the need for scope reductions later, and sometimes in the production of series of lower quality than the producers desired because of requirements to deliver a fixed number of programming minutes per dollar.

(4) We recommend that the ESAA-TV program administrators and the Department of Education Contract negotiators employ consultants who are knowledgeable about current production standards and costs to assist with the review of proposal budgets. Employment of consultants representing the television production industry and who are knowledgeable about current production standards and costs would serve to make the budgets agreed upon in negotiations more realistic. Implementing this practice would reduce the likelihood of the government and ESAA-TV producers having to resort to the cumbersome and time consuming process of requesting later scope reductions except in cases of clearly unforeseen problems which seriously threaten the delivery of final product of quality sufficient to attain widespread availability to the target audience through widespread broadcast carriage.

Formative and Pilot Evaluation of Individual Series

The legislative originators of the ESAA-TV program intended the program to be modeled after SESAME STREET. Section 711(6) of the enabling legislation specifically calls for research to be integrated with production, stating that applicants should adopt effective procedures for evaluating educational and other changes achieved by children viewing the programs. Section 611 of the 1978 ESAA-TV legislation reiterated this stipulation. Concern for the effectiveness of the series in producing cognitive and affective changes has been a recurring theme mentioned by legislators and policymakers.

In implementing this legislative requirement, the Program's administrative guidelines call for less extensive research than had been desired by the legislators. Instead of ongoing formative evaluation and summative evaluation, the regulations limit the evaluation activity to the testing of a prototypical pilot program. The point award section of the proposal solicitation elaborates on the kind of pilot-testing needed and directs the contractors to design the evaluations primarily to assess the appeal and attention holding power of the pilot(s).

Data collection on cognitive gains or affective impact is optional. A maximum of 5 points out of 100 in the proposal is given for the proposed pilot evaluation design. The results are to be used in making go/no-go decisions about series funding after the pilot. In fact they do not serve this purpose except in a few extreme cases where pilots receiving bad tests results have to be redone.

The ESAA-TV program administrators have argued that real ongoing formative evaluation and summative evaluations similar to those conducted by the Childrens Television Workshop are time consuming and expensive, and given the limited amount of money available for all Program activities they have decided to spend resources on more programming and ancillary support activities.

These decisions are highly controversial. Producers and other government officials responsible for allocating resources to the ESAA-TV Program have expressed skepticism that the pilot evaluations serve a truly useful function. Our review of the pilot evaluation reports and interviews with producers about the impact of the evaluations on actual series production supports this skepticism. Given that the legislation intended for entire series to have educational, cognitive and affective impacts on viewers, reliance on pilot testing results alone clearly sidesteps the intention of the legislation and is at variance with what have become standard procedures in developing quality educational and purposive television--that is, ongoing testing of material throughout the production process, even if on a limited scale.

Nearly all of the producers expressed a need for feedback throughout the production of the series in order to ensure that they were achieving their educational goals and objectives. Many in fact conducted such testing on a limited scale for little or no money.

Thus, the current formal pilot testing procedures must be given a negative assessment. They appear neither to serve a truly evaluative role in the government's decision to continue or discontinue funding of serier, nor to serve the function of formative evaluation, i.e. providing feedback for producers.

(5) We recommend that pilot testing be conducted on a much more limited scale, e.g., with fewer children in fewer sites, and that at least a limited form of on-going testing with small samples be conducted throughout the production process.

Impact or Summative Evaluation

Arguments that impact or summative evaluation of ESAA-TV series cannot be cheaply or easily conducted given the variety of series target audiences, goals and objectives are well taken. However, despite the expense and methodological problems which will be encountered, given that the legislative intent was to produce a series that would produce cognitive and affective changes in viewers the demand for information about the effects of series funded by the ESAA-TV Program cannot be ignored.

(6) We recommend that the Education Department conduct studies on the feasibility of future evaluations of the impact of viewing ESAA-TV series.

Minority Employment

The legislation authorizing the ESAA-TV Program mandates that producing organizations must employ members of minority groups in responsible staff positions in series development production and management. This legislative requirement is incorporated into the regulations and guidelines governing the procurement process and contractual terms for production of ESAA-TV series. It appears that this mandate has been successfully addressed by the Program. The results of a USOE/ESAA-TV survey conducted in 1979 indicated that 74 percent (155 of 209) of the full time professional staff positions on ESAA-TV series were held by minority persons. In our survey of ESAA-TV producers, respondents identified 22 full time members (not including those classified as on-the-job-trainees). Of those identified, 70 percent were minority group members. Respondents indicated that the experience provided by ESAA-TV productions was valuable to most minority group members who occupied key staff positions and helped them in obtaining subsequent jobs. Further, the ESAA-TV experience had a dramatic impact on the careers of some top production staff who were promoted to higher level management positions within their oganizations and who went on to successfully establish their own production companies.

Thus the ESAA-TV program administrators appear to have successfully achieved the goal of minority involvement in key management, creative and other decision-making roles.

A secondary goal of the ESAA-TV program was to provide on-the-job training in entry level positions in television production. Minority group members occupied a majority of these positions. Information available on the on-the-job training program indicates that on the whole it was only marginally successful. The requirement to provide such training without adequate provision for the time and cost required to properly implement meaningful training has caused some difficulty for a number of projects, and was only moderately successful at providing the trainees with skills that could be used to obtain subsequent employment. In FY1980, the ESAA-TV program administrators dropped formal requirements for on the job training and other specific requirements for minority group staffing. It is too early to tell what impact the new less prescriptive contracts will have on minority group participation in the production of ESAA-TV series.

(7) We recommend that the minority staffing patterns of series funded in FY1980 and subsequent years be carefully monitored in order to assess whether more specific requirements are needed in order to insure contractor compliance with the legislative intent.

10.3 PROMOTION AND DISTRIBUTION

The ESAA-TV legislation specified that the ESAA-TV series be made reasonably available "free of charge" and that no profit can be made from the distribution or broadcast of ESAA-TV series. These retrictions were in conflict with the practices of the television production and broadcast industries, and with the additional legislative mandate that the series should be made reasonably available. As a result, the Program efforts to achieve widespread distribution and promotion of the series have been hampered by the lack of any specific legislative authorization for duplication, distribution and promotion of the series. Early in the program's history promotion was the responsibility of the individual producing organizations. However, producers were not allowed to allocate more than nominal funds to promotion, and these funds were often depleted by the time production was completed as a result of the necessity to cover other budget deficits. Moreover, producing organizations lacked the funds or incentives to continue promotion of series past the time of their initial broadcasts because none of the expenses involved in promotion could be recovered. In 1977, the ESAA-TV Regulations were modified to allow the Assistant Secretary to assume responsibility for making arrangements to have series distributed and promoted. During this year the TVAC commercial station carriage promotion campaign was instituted; and in 1979 a home viewership promotion campaign was also instituted. That effort was discontinued in 1980 due to a lack of available funds.

The TVAC promotion campaign appears to have been reasonably successful, given the prohibitions against commercial sponsorship of the series. (As of July 15, 1980, they report having "sold" received orders for 990 series, which includes 14,933 individual shows to stations around the country. There is some independent validation of these figures from the booking data supplied by the distributors of ESAA-TV series). Furthermore, commercial stations accounted for a significantly larger share of total airings in 1978-80 than in 1976-77 suggesting that TVAC has had an impact.

(8) We recommend that given the apparent success of the commercial broadcast promotion campaign that the scope of such efforts should be in-

creased. During the next few years this effort should be coordinated with the series repackaging efforts recommended above under (2).

Viewership Promotion

The ESAA TV series have been designed to be carried primarily by public and commercial broadcasters by viewers at home. However comparison of the Neilson ratings achieved by the ESAA-TV series, and other purposive children's television programming carried by the Public Broadcasting Service shows that none of the ESAA-TV compare favorably with other federally sponsored children's television series, such as SESAME STREET and the ELECTRIC COMPANY. Moreover, the differences with respect to viewership are considerbly greater than with respect to carriage (for example, in 1977, VILLE ALEGRE had half the carriage, but only one-eighth the viewership of SESAME STREET). Thus, our best available data indicate that promotion aimed at viewers is essential if the ESAA TV series are to reach their target audiences. While carriage of ESAA-TV series is increasing, viewership figures are dismal. Increased viewership promotion is a necessity given the size of the federal investment in ESAA-TV programming to date.

(9) We recommend that the kinds of activities conducted under the former viewership Promotion Campaign be reinstituted with top priority during FY 1981 and that viewership promotion should be carried out throughout the remaining life of the ESAA-TV program. Further, we recommend that viewership promotion should have priority and funding equal to or greater than that for broadcast carriage promotion during the next few years.

Promotion of In-School use of ESAA-TV Series

The ESAA-TV Program was authorized as part of the Emergency School Aid Act, the general purpose of which is to support local school districts in eliminating segregation and promoting quality integrated education. The legislation intended that television be used as another means of achieving the overall ESAA mission.

In practice, little money was allocated for the production of ancillary non-broadcast materials, and most producers delivered materials which met the minimal requirements (e.g., brief teachers guides with materials of at least one page in length to cover each program in the series). However, until 1979, relatively little attention was given to classroom use of ESAA-TV Programs, although the procurement guidelines called for production of series appropriate for use in classrooms as well as at-home viewing.

In 1979, USOE funded an 18-month demonstration project to promote and service in-school use of the ESAA-TV series. Interim information available from this pilot project revealed several kinds of difficulties and impediments to be overcome before ESAA progamming can achieve widespread use in schools. These were:

- lack of interface between in-school promotion and service staff and other ESAA Special Projects staff who were the link between ESAA-TV and local school district staff;
- the lack of availability of ESAA-TV video and print materials for classroom use;
- insufficient support staff and logistical difficulties; and
- inappropriate length of most ESAA-TV materials; i.e., 30 minutes, as opposed to 15 minutes, making it difficult to include them in the classroom schedule.

(10) We recommend that greater attention be given to promoting the in-school use of these materials, and that the in-school promotion project be continued or resumed.

10.4 OVERALL ASSESSMENT

In general, the ESAA-TV Program has been implemented in a manner that is congruent with the intent of the enabling legislation, with some notable exceptions as indicated in this chapter. The most serious challenge facing Program administrators is that of obtaining increased viewership through the broadcast medium and increased utilization in schools. In-school viewing is essential if the series are to have their maximum impact. Years of research and evaluation of educational programming have indicated that educational television material has its greatest impact when it is supported by follow-up activities and reinforcement by teachers or parents.

The federal government has made a sizeable investment in a large amount of TV programming. The return on this investment can only reach its maximum if the shows are seen by their intended target audiences. The recommendations regarding viewership promotion are not intended to imply that ESAA-TV programming should be evaluated by the same standards as commercial programming--that is, in terms of ratings or of the total numbers of viewers attracted. Rather, we recognize the multiple purposes of this programming and the mandate that it should reach narrowly targeted audiences. The results of our analysis of carriage patterns indicate that the programming is generally being made available to intended target audiences although to an extent less than desired.

We believe that, if the recommendations made in this report are followed, the ESAA-TV Program can achieve a higher return on its previous investment in terms of target audience viewers reached and can increase the quality and efficiency of future programming efforts. In summary, we believe that the ESAA-TV Program has filled a necessary gap in providing funding for the production of television series which meet the needs of minority audiences and provide valuable alternatives for majority viewers, and which would not have otherwise been produced. We believe that it should be continued, and that the level of funding for production and necessary ancillary activities should be increased to a level sufficient to ensure that quality programming will be produced and viewed.

APPENDIX A

RESPONDENTS

APPENDIX A
RESPONDENTS

The following people were interviewed in person, by telephone, or otherwise provided information for the evaluation of the ESAA-TV Program.

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306

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APPENDIX B

GLOSSARY OF ABBREVIATIONS AND ACRONYMS

Appendix B

GLOSSARY OF ABBREVIATIONS AND ACRONYMS

ABC - American Broadcasting Company

ACT - Action for Children's Television

ADI - Area of Dominant Influence

BCTV - Bilingual Children's Television, Inc., Oakland, California

BEEO - Bureau of Equal Educational Opportunity

BEH - Bureau for the Education of the Handicapped

BESE - Bureau of Elementary and Secondary Education

CATV - Community Antena Television

CBS - Columbia Broadcasting System

CPB - Corporation for Public Broadcasting

CTW - Children's Television Workshop

DET - Division of Educational Technology

DHEW - Department of Health, Education and Welfare

EDC - Education Development Center

ED - Education Department

EEOC - Equal Employment Opportunity Commission

EEOP - Equal Education Opportunity Program

ESAA - Emergency School Aid Act

ESEA - Elementary and Secondary Education Act

ETV - Educational Television (see also PTV)

FCC - Federal Communications Commission

FY - Fiscal Year

GAO - Government Accounting Office

GPMD - Grants and Procurements Management Division

GPNITL - Great Plains National Instructional Television Library

HEW - (Department of) Health, Education and Welfare

ITFS - Instructional Television Fixed Service Systems

ITV - Instructional Television

LEA - Local Education Agency

NAACP - National Association for the Advancement of Colored People

NAB - National Association of Broadcasters

NAEB - National Association of Educational Broadcasters

NBC - National Broadcasting Company

NCET - National Center for Educational Technology

Appendix _ (continued)

NPR - National Public Radio
OASPA - Office of the Assistant Secretary for Public Affairs
OE - (United States) Office of Education
OEEO - Office of Equal Educational Opportunity
OEO - Office of Economic Opportunity
OLLR - Office of Libraries and Learning Resources
OMB - Office of Management and Budget
OMPE - Office of Management, Planning and Evaluation
OPBE - Office of Planning, Budgeting and Evaluation
OTP - Office of Telecommunications Policy
PAC - Project Advisory Committee
PBS - Public Broadcasting Service
PTL - Public Television Library
PTV - Public Television
R&D - Research & Development
RFP - Request For Proposal
S&E -
SEA - State Education Agency
SPC - Station Program Cooperative
TvAC - Television for All Children
TLC-TV - Television Linking Cultures
UHF - Ultra High Frequency
USOE - United States Office of Education
VHF - Very High Frequency
VTR - Video Tape Recording

APPENDIX C

DATA SOURCES AND MEASURES

316

APPENDIX C

DATA SOURCES AND MEASURES FOR FINANCIAL ANALYSIS

Chapter Seven has drawn on a number of data sources to serve as a basis for empirical analysis. These include:

1. Series proposals;
2. Series contract agreements (and revised budgets, if applicable);
3. Series interim and final expenditure reports;
4. Internal memoranda from series producers, related to production costs (for some series);
5. Interviews with financial officers;
6. Invoices submitted to USOE;
7. U.S. Census Bureau.

The following specific items were incorporated into the analytic data file used as the basis for this chapter. (Number in parenthesis = data source; see Table C-1 for detail by series.)

Title (1)

Location: size of metropolitan area (7)
and census region (7)

Year (1): Programs were assigned to year of award; in computing real cost figures, however, it was assumed that national series production was spread out over two years.

Competition (1): National or Regional and New or Continuing.

Content (1): Series were coded as magazine, documentary or dramatic; where more than one characteristic applied, the dominant one was used.

Target Audience (1,2)

Age and Ethnicity (1,2)

Producer Organization Type (1): Grouped into three classes.

Unionization of Production Staff (5)

Number of Shows (2,3)

Number of Original Minutes Contracted (1,2) and Actual (3,4)

Number of Repeat Minutes Contracted (1,2) and Actual (3,4)

Total Expenditure: Contracted (2,3) an Actual (3,4)

Total ESAA Award: (2,6)

APPENDIX C

DATA SOURCES AND MEASURES FOR FINANCIAL ANALYSIS

(Continued)

Budgeted and Actual Expenditures were extracted from series records and put into the following framework:

- 1.0 PRODUCTION (Primary)
  - 1.1 Labor
    - 1.1.1 Talent
    - 1.1.2 Crew
    - 1.1.3 General and Administrative
    - 1.1.4 Content
  - 1.2 Fringe
  - 1.3 Non-Labor
    - 1.3.1 Direct
    - 1.3.2 Facilities and Equipment
    - 1.3.3 Music and Scripts
    - 1.3.4 Film and Video Stock
    - 1.3.5 Travel
    - 1.3.6 Travel
    - 1.3.6 Indirect
    - 1.3.7
    - 1.3.8 Office nad Overhead
    - 1.3.9 Other
  - 1.4 Post-Production

(NOTE: All of the categories in Section 1.0 are discussed in detail in the preliminary financial inventory report. In some instances, these categories represent combining some of the categories in that report.)

- 2.0 SUPPLEMENTARY
  - 2.1 Advisory Panel
  - 2.2 Evaluation
  - 2.3 Promotion and Distribution
- 3.0 MISCELLANEOUS AND UNALLOCATABLE

Finally, the following items were extracted from the financial officer interview:

DATA SOURCES AND MEASURES FOR FINANCIAL ANALYSIS
(Continued)

Estimated Proposal Cost--and source

ESAA Funds Used for Series: amount and source

in-kind Contributions: Estimated amount by type

Cost Overruns: Existence, amount, cause--whether or not anticipated--and source of additional funding (including whether anticipated)

Unions: Existence by type, estimated "costs," estimated "benefits."

Table C-1

PROGRAM, PRODUCER AND PRODUCTION CHARACTERISTICS FOR INDIVIDUAL ESAA-TV AWARDS, 1973-1979

	PROGRAM CHARACTERISTICS				PRODUCER CHARACTERISTICS			PRODUCTION CHARACTERISTICS						
								Minutes						
								Contractual		Actual				
Award (Title)	Year Competition	Target Audience Level	Format	Target Ethnicity	Type of Organization	Location Size (Census Region)	Unionized Staff	Original	Repeat	Original	Repeat	Total ESAA-TV Award	Total Budgeted Expenditures	Total Actual Expenditures
As"We"See"It - I	1974/NN	SEC	DRAMA	MULTI	PTV	CITY (NC)	YES	728	0	652	76	$1,835,291	$1,835,291	$2,116,000
As"We"See"It - II	1977/NC	INT	DRAMA	MULTI	PTV	CITY (NC)	YES	728	0	728	0	2,000,000	2,000,000	2,138,966
Bean Sprouts	1977/NN	INT	DRAMA	ASIAN	IND-(SM)	CITY (W)	NO	168	0	168	0	300,000	300,000	412,615
Carrascolendas - I	1973/NN	ELEM	MAG	HISP	PTV	OTH (S)	NO	840	0	594	246	1,268,730	1,268,730	1,268,730
Carrascolendas - II	1974/NC	ELEM	MAG	HISP	PTV	OTH (S)	NO	1,344	0	1,344	0	1,852,079	1,946,409	1,946,409
Carrascolendas - III	1975/NC	ELEM	MAG	HISP	PTV	OTH (S)	NO	1,120	0	980	476	1,674,000	1,725,527	1,725,527
Forest Spirits	1975/NN	SEC	DOC	AmI	PTV*	OTH (NC)	NO	196	0	196	0	250,000	250,000	252,006
Franco File	1973/NN	INT	DRAMA	FR	PTV	OTH (NE)	NO	280	0	280	0	300,000	300,000	299,900
From Jump Street	1978/NN	SEC	MAG	MULTI	PTV	CITY (S)	YES	420	140	300	0	1,600,000	1,600,000	1,599,110
Getting Over	1973/NN	SEC	MAG	MULTI	PTV	CITY (S)	NO	1,560	168	1,456	0	1,762,298	1,767,499	1,822,249
Infinity Factory - I	1973/NN	INT	MAG	BLACK	IND-(LG)	CITY (NE)	YES	1,456	364	980	476	4,023,037	4,023,037	4,137,131
Infinity Factory - II	1975/NC	INT	MAG	BLACK	IND-(LG)	CITY (NE)	YES	840	0	672	168	1,660,000	1,660,000	1,675,862
La Bonne Adventure	1974/NN	ELEM	MAG	FR	PTV	OTH (NE)	NO	280	0	280	0	249,402	249,402	249,402
La Esquina	1974/NN	SEC	DRAMA	HISP	PTV	OTH (W)	NO	280	0	280	0	249,999	249,999	249,999
Mundo Real I	1974/NN	INT	DRAMA	HISP	PTV	OTH (NE)	NO	364	0	280	0	250,000	250,000	250,000
Mundo Real II	1975/NC	INT	DRAMA	HISP	PTV	OTH (NE)	NO	280	0	308	0	250,000	250,000	250,000
Mundo Real III	1976/NC	INT	DRAMA	HISP	PTV	OTH (NE)	NO	280	0	280	0	300,000	300,000	300,000
Mundo Real IV	1977/NC	INT	DRAMA	HISP	PTV	OTH (NE)	NO	280	0	224	0	300,000	300,000	300,000
Pacific Bridges(?)	1976/NN	INT	MAG	ASIAN	IND (LG)	CITY (S)	NO	168	0	168	0	250,000	260,402	316,006
Getting to Know Me I	1978/NN	INT	DRAMA	MULTI	IND (LG)	CITY (S)	NO	168	0	140	28	300,000	300,000	306,971
Getting to Know Me II	1979/NC	INT	DRAMA	MULTI	IND (LG)	CITY (S)	NO	112	0	112	0	300,000	300,000	305,427
Pearls	1977/NN	SEC	DOC	ASIAN	IND (LG)	CITY (S)	NO	168	0	168	0	300,000	300,000	409,090
Peoples of the First Light	1976/NN	ELEM	DOC	AmI	IND-(LG)	CITY (S)	NO	224	56	196	0	250,000	250,000	256,467

Table C-1
(Continued)

	PROGRAM CHARACTERISTICS				PRODUCER CHARACTERISTICS			PRODUCTION CHARACTERISTICS						
								Minutes						
								Contractual		Actual				
Award (Title)	Year Competition	Target Audience Level	Format	Target Ethnicity	Type of Organization	Location Size (Census Region)	Unionized Staff	Original	Repeat	Original	Repeat	Total ESAA-TV Award	Total Budgeted Expenditures	Total Actual Expenditures
Que Pasa USA? - I	1975/NN	SEC	DRAMA	HISP	IND (LG)	OTH (S)	NO	390	0	390	0	$ 250,000	$ 250,000	$ 294,000
Que Pasa USA? - II	1976/RC	SEC	DRAMA	HISP	IND (LG)	OTH (S)	NO	280	0	252	0	300,000	300,000	349,171
Que Pasa USA? - III	1977/RC	SEC	DRAMA	HISP	IND (LG)	OTH (S)	NO	252	0	252	0	300,000	300,030	329,426
Que Pasa USA? - IV	1978/RC	SEC	DRAMA	HISP	IND (LG)	OTH (S)	NO	324	0	168	0	300,000	300,000	300,000
Que Pasa USA? - V	1979/RC	SEC	DRAMA	HISP	IND (LG)	OTH (S)	NO	140	0	140	0	299,402	299,402	302,090
Real People	1974/NN	INT	MAG	AMI	PTV	OTH (W)	NO	364	0	252	0	242,099	277,099	277,099
Rebop - I	1975/NN	INT	DOC	MULTI	PTV	CITY (NE)	YES	728	0	728	0	2,042,271	2,365,239	2,410,000
Rebop - II	1976/RC	INT	DOC	MULTI	PTV	CITY (NE)	YES	728	0	728	0	2,100,000	2,369,333	2,387,347
Sonrisas	1977/NN	INT	DRAMA	HISP	PTV	OTH (S)	NO	1,092	0	1,092	0	2,100,000	2,100,000	2,100,000
South by NW - I	1974/NN	INT	DRAMA	BLACK	PTV	OTH (W)	NO	140	0	140	0	242,593	282,594	282,594
South by NW - II	1978/RC	INT	DRAMA	BLACK	PTV	OTH (W)	NO	140	0	140	0	300,000	300,000	300,000
The New Voice	1974/NN	SEC	DRAMA	MULTI	PTV	CITY (NE)	YES	728	0	672	0	2,200,000	2,200,000	(*)
Nation Builders I	1978/NN	SEC	DRAMA	ASIAN	IND (SM)	CITY (W)	NO	140	0	140	0	300,000	300,000	(*)
Nation Builders II	1979/RC	SEC	DRAMA	ASIAN	IND (SM)	CITY (W)	NO	112	0	112	0	299,824	364,587	(*)
Vegetable Soup - I	1973/NN	INT	MAG	MULTI	PTV*	OTH (NE)	NO	1,092	0	855	237	1,500,000	1,500,000	2,100,000
Vegetable Soup - II	1976/RC	INT	MAG	MULTI	PTV*	OTH (NE)	NO	1,092	0	780	312	2,300,000	2,300,000	2,300,000
Villa Allegre - I	1973/NN	ELEM	MAG	HISP	IND (SM)	CITY (W)	YES	1,092	728	1,092	728	3,500,000	3,500,000	3,305,875
Villa Allegre - II	1975/RC	ELEM	MAG	HISP	IND (SM)	CITY (W)	YES	840	0	490	350	1,660,000	1,660,000	1,630,631
Villa Allegre - III	1977/RC	ELEM	MAG	HISP	IND (SM)	CITY (W)	YES	1,820	0	1,441	379	3,165,870	3,165,870	3,165,870
Villa Allegre - IV	1977/RC	ELEM	MAG	HISP	IND (SM)	CITY (W)	YES	364	0	304	60	1,000,000	1,000,000	990,465
Villa Alledge - V	1978/RC	ELEM	MAG	HISP	IND (SM)	CITY (W)	YES	728	0	728	0	1,750,000	1,750,000	1,750,000
Watch Your Mouth	1975/NN	SEC	DRAMA	BLACK	PTV	CITY (NE)	YES	728	0	728	0	1,800,000	2,160,072	2,160,072
Up & Coming	1977/NN	SEC	DRAMA	BLACK	PTV	CITY (S)	YES	728	0	420	0	2,347,000	2,760,523	2,711,601
Hour Long Movies	1979/NN	SEC	DRAMA	MULTI	IND (SM)	CITY (W)	YES	560	0	560	0	2,937,046	2,937,046	(*)
Revista	1976/NN	INT	DRAMA	HISP	IND (SM)	OTH (S)	YES	728	0	728	0	2,240,631	2,297,529	(*)
The New Americans	1979/NN	INT	MAG	ASIAN	PTV	CITY (W)	YES	112	0	112	0	299,532	299,532	(*)
Puerto Rican Drama Series	1978/NN	INT	DRAMA	HISP	PTV*	CITY (NE)	YES	168	0	56	0	300,000	300,000	(*)

TABLE C-1

KEY:

Year: 1973-1978

Competition:
NN = National - New
NC = National - Continuing
RN = Regional - New
RC = Regional - Continuing

Target Audience Level:
ELEM = Elementary (Grades 1-6)
INT = Intermediate (Grades 6-9)
SEC = Secondary (Grades 9-12)

Format:
MAG = Magazine
DOC = Documentary
DRAM = Dramatic

Target Ethnicity:
HISP = Hispanic
BLACK = Black*
ASIAN = Asian
AMI = American Indian
FR = French
MULTI = Multicultural

Type of Organization:
PTV = Public television licensee
PTV* = Public Educational Agency grouped with Public TV licensees for analysis
IND ([illegible]) = Independent Producers for whom given ESAA-TV represents at least 50 percent of current work.
IND (LC) = Independent Producers for whom given ESAA-TV represents less than one-half of current work.

*Still in Production

Location Size:
CITY = Major City (i.e., one with more than 1.5 million households--includes New York, Los Angeles, Chicago, San Francisco, Boston, Washington, D.C.
OTH = All others.

Census Region:
NE = Northeast
S = South
NC = North central
W = West

Minutes:

Contracted:
Original: Number of Original Program Minutes called for in the contract.
Repeat: Number of Repeated Program Minutes called for in the contract.

Actual:
Original: Number of Original Program Minutes actually produced.
Repeat: Number of Repeated Program Minutes actually produced.

(NOTE: If series is still in production, then "actual minutes" are number of minutes currently planned for completion.)

Total ESAA-TV Award: Dollar amount of award.

Total Budgeted Expenditures: Dollar amount from all sources (excludes in-kind contributions).

Total Actual Expenditures: Dollar amount actually expended (excluding in-kind transfers).

APPENDIX D

ANALYSIS OF FACTORS AFFECTING INCIDENCE OF OUTPUT CHANGE IN ESAA-TV SERIES

APPENDIX D

ANALYSIS OF FACTORS AFFECTING INCIDENCE OF OUTPUT CHANGE IN ESAA-TV SERIES

The Appendix presents the results of our empirical analysis of factors affecting the incidence of various types of output change for ESAA-TV series which were awarded funds between 1973 and 1978. Our basic approach to this analysis was as follows:

1. Three separate measures of output change were used, each coded as a binary variable:

Cost overrun (COV) = 1 if actual total expenditures were greater than budgeted total expenditures; = 0 otherwise.

Scope Reduction (SCRD): = 1 if actual total minutes were less than total contracted minutes; = 0 othewise.

(Note: Where only data on number and normal length of shows was available, it was as- that each nominal hour equaled 56 program minutes.)

Scope Change (SCCH): 1 if actual original minutes were less than contracted original minutes; = 0 otherwise.

2. Values were obtained for the following program and producer characteristics:

Year of Award (YR)

*Level of Competition (National, Regional)

*Level of Audience (Elementary, Intermediate, Secondary)

*Content (Cognitive, Affective, Bilingual)

*Format (Magazine, Documentary, Dramatic, Magazine/Documentary, Docudrama)

*Primary Audience (Hispanic, Asian, Black, French, American Indian, Multicultural)

*Producing Organization: Type (ETV Station, Private, non-profit group, independent producers, public education agency)

*Producing Organization: Size (large, small)

*Producing Organization: Size of Location (small area, medium, large, four big cities)

*Producer's Experience (prior shows in series, prior series)

Change in Personnel Share (PSHAR): Actual percent of expenditures allocated to personnel over percent budgeted, minus one.

APPENDIX D

ANALYSIS OF FACTORS AFFECTING INCIDENCE OF OUTPUT CHANGE IN ESAA-TV SERIES
(continued)

3. For ordinal variables (* in above list), 0/1 dummies were created for N-1 of the ordinal values (the remaining value then becomes the "control" against which the others are tested).

4. The independent variables above were regressed on each of the three output measures, using ordinary least squares and entering the variables both as a set and in a stepwise manner.

[NOTE: These equations should be interpreted as follows: the coefficient on the dummy independent variable indicates the degree to which the presence of that variable increases the probability of an output change. For example, a coefficient of -.4 on the dummy for ETV producers says that if the producer is an ETV station, the probability that an output change will occur is 40 percent less.]

5. The following are the "best" equations for each of the three dependent variables ("best" here means including only variables which have some statistical significance):

1. Dependent Variable = DOV

VARIABLE	COEFFICIENT	T
DCOMPNAT'L	0.28	2.2
DLEVLINT	0.31	1.8
DLEVLSEC	0.14	1.9
DFORMDRA	-0.618	4.6
YEAR	-0.00	.6
DCONTCOG	-0.235	1.9
DCONTAFF	0.383	2.3
DAUDHISP	-0.144	2.1
DORGIP	0.156	1.8
DANDASIA	0.543	3.2
DORGETV	-0.384	3.8
PSEAR	0.124	2.2

APPENDIX D

ANALYSIS OF FACTORS AFFECTING INCIDENCE OF OUTPUT CHANGE IN ESAA-TV SERIES
(concluded)

2. Dependent Variable = SCRD

VARIABLE	COEFFICIENT	I
DLEVLINT	-0.141	2.1
DLEVLSEC	-0.226	1.9
DFORMMAG	-0.577	2.0
DFORMDOC	-0.417	1.9
DCONTCOG	0.546	2.5
DORG-PRIVATE	-0.437	1.8

3. Dependent Variable = SCCH

VARIABLE	COEFFICIENT	I
DFORMDRA	-1.034	2.4
DFORMDOC	-1.472	3.1
DFORMMAG	-1.033	2.6
DCONTAFFEC	-0.387	1.8
DANDASIAN	0.621	1.9
DORGETV	-1.031	2.6
DORGPRIV	-1.034	2.6
DORGINDP	0.248	1.9